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**STUDENTS' HANDBOOK
OF THE FACTS OF
ENGLISH LITERATURE**

Uniform With This

CENTURY READINGS
FOR A COURSE IN
ENGLISH LITERATURE

BY

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AND

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1265 PAGES.

STUDENTS' HANDBOOK OF THE FACTS OF ENGLISH LITERATURE

ARRANGED IN CLASSIFIED OUTLINES

COMPILED BY

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REVISED EDITION WITH MAP



NEW YORK
THE CENTURY CO.

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PRINTED IN U. S. A.

NOTE.

These Outlines are designed to reinforce a series of lectures and to present in convenient form the substantial facts of the history of English literature. They may be used in connection with the *Century Readings for a Course in English Literature* issued by the same publishers. After *Outline XII*, unless otherwise stated, all dates appended to the titles of literary works indicate earliest printed publication.

OUTLINES

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OUTLINE I

The Formation of the English People

I. BRITAIN AT THE TIME OF CÆSAR'S INVASION, 55 B. C.

1. Three Branches of the Celtic Race.
 - a. Britons, or Brythons, in the Southeast.
 - b. Gaels, or Goidels, in West and North.
 - c. Caledonians (and Picts?), in extreme North.
2. Celtic Contributions to English Literature.
 - a. To the language, only a score or two of words.
 - b. To English literature, many romantic stories.
(See Outlines VI and VII.)

II. ROMAN OCCUPATION.

1. Roman Invasions.
 - a. 55 and 54 B. C., two invasions by Cæsar.
 - b. 43 A. D., invasion under Emperor Claudius. Under a series of governors conquest completed by 82 A. D.
 - c. 410, Roman rule withdrawn.
2. Roman Occupation (43-410) and English Literature.
 - a. Language. A small number of Latin words entered the language as the result of the Roman occupation. The important influx of Latin words into English occurred later.
 - b. Literature. Contributed practically nothing to the content of English literature.
3. Withdrawal of Romans left Celts as before.

III. ANGLO-SAXON CONQUEST.

1. Invasions.
 - a. Jutes (Denmark) invade Southeast, 449 A. D. (?).
 - b. Saxons (Mouth of Weser) invade Southwest, c. 477.
 - c. Angles (Schleswig) invade East and North, 5th century.
2. Permanent Occupation of Invaders. Celts exterminated or driven to West and North.
3. Anglo-Saxon Conquest and English Literature.
(See Outlines II, III, and IV.)

IV. THE ENGLISH LANGUAGE.

1. The Name.

Celts in Britain called both invaders and their language, *Saxon*. Writers soon began to call both language and people, *English*, possibly because Angles outnumbered Jutes and Saxons.
2. Periods of the English Language.
 - a. Anglo-Saxon, or Old English,—500-1150. (Alfred.)
 - b. Middle English,—1150-1500. (Chaucer.)
 - c. Modern English,—1500-Present. (Shakspeare, Milton, Wordsworth.)

OUTLINE II

Anglo-Saxon Heathen Poetry

I. RELIGION OF THE ANGLO-SAXONS.

1. Chief Gods: Woden, Thor, Tiu.
2. Worship: Sacrifice; chanting and dancing; no idolatry.

II. SOCIAL CUSTOMS OF THE ANGLO-SAXONS.

1. Court of a King.
2. Anglo-Saxon Poets: Scop; Gleeman.

III. BEOWULF.

1. Date. Original poem probably arose in the course of the seventh century.
2. Historical Basis.
About 512 A.D. Chohilaicus (Hygelac of poem), king of Geats (Scandinavia), raided the Lower Rhine. In this expedition, a hero, Beowulf (nephew of Hygelac) distinguished himself.
3. Mythological Basis (Doubtful).
Grendel, Grendel's Mother, Breca, and Dragon represent hostile forces of nature: winter, darkness, power of the sea. Probably a god, Beowa, has been confused or blended with the hero, Beowulf.
4. Process of Composition.
Chief narrative contains four stories, probably originally separate: Fight with Grendel, Fight with Grendel's Mother, Beowulf's Return to his Home, Fight with Dragon. By the year 700 (c.) these had probably been united in a form approaching that of present poem.
5. Literary Characteristics.
Repetition, swift narration, episodes, absence of simile, 'kennings,' long speeches.

IV. OTHER ANGLO-SAXON HEATHEN POETRY.

1. Lyrics.
 - a. *The Seafarer*.
 - b. *The Wanderer*.
 - c. *The Ruins*.
 - d. *The Husband's Message*.
 - e. *The Wife's Lament*.
 - f. *Deor's Lament*.
 - g. *Widsith*.
2. Historical Poems.
 - a. *The Battle of Brunanburgh* (fought in 937).
 - b. *The Battle of Maldon* (fought in 991).
3. Riddles and Charms.

V. ANGLO-SAXON METRICAL FORM.

The single line is composed of two half-lines, which vary in number of syllables, but which agree in having each two accents. The two half-lines are bound together by alliteration of accented syllables.

OUTLINE III

Anglo-Saxon Christian Poetry

I. INTRODUCTION OF CHRISTIANITY.

1. Roman Christianity.

King Æthelberht of Kent converted after the arrival of Augustine, who reached England in 597 (See Bede, *Ecclesiastical History*, Bk. I, Chap. 25). King Edwin of Northumbria converted by Paulinus, a disciple of Augustine, about 627. (See Bede, Bk. II, Chap. 13.)

2. Irish Christianity.

In course of 7th century conversion of Northumbria, Wessex, Mercia, and Essex secured by Irish missionaries.

3. Council of Whitby, 664.

Differences between Roman and Irish Christianity settled in favor of Rome. (See Bede, Bk. III, Chap. 25.)

II. THE CÆDMONIAN POEMS.

Bede (Bk. IV, Chap. 24) recounts the inspiration and poetical activity of Cædmon (fl. 670).

Junius (Librarian of the Earl of Arundel) published (1655) a MS. containing four poetical paraphrases long ascribed to Cædmon.

1. *Genesis*. Paraphrase of Genesis to story of Abraham and Isaac. Combination of two poems, *Genesis A* (lines 1-234, 852-2735) and *Genesis B* (lines 235-851). A and B differ in style.

2. *Exodus*. Free paraphrase, chiefly of story of Passage of Red Sea by Israelites. Style more highly colored and original than that of *Genesis*.

3. *Daniel*. Free paraphrase of Book of Daniel, Chaps. I-IV.

4. *Christ and Satan*. Consists of three poems: *Fall of the Angels*, *Harrowing of Hell*, *Temptation of Christ by Satan*.

The only poem that can with any confidence be assigned to Cædmon is the so-called *Hymn of Cædmon*.

III. CYNEWULF. An English ecclesiastic, perhaps a bishop, of the 8th century.

1. *Christ*.—Advent, Ascension, Last Judgment.

2. *Elene*.—Legend of Helen, mother of Constantine.

3. *Juliana*.—Legend of Saint Juliana.

4. *Fates of the Apostles*.

IV. SCHOOL OF CYNEWULF.

1. *Phoenix*.

2. *Judith*.

3. *Andreas*.

V. RELIGIOUS LYRICS.

1. *Dream of the Rood*.

2. *Bede's Death Song*.

OUTLINE IV

Alfred the Great and Anglo-Saxon Learning

I. MONASTIC LEARNING (LATIN).

1. Aldhelm (d. 709). First great scholar in England.
2. Bede (d. 735). Greatest scholar of the Anglo-Saxon period. Lived at the monastery of Jarrow, in Northumbria. *Ecclesiastical History of the English People* (731), treats history of Britain from 55 B. C. to 731 A. D.
3. Alcuin (735-804). Educated at York. Especially distinguished for his educational services under Charlemagne.

II. Alfred the Great (849-901; King of Wessex, 871-901).

1. Life. In his youth, visited Rome, and the Frankish court of Charles the Bald. From travel and from personal relations with the Continent, Alfred gained a cosmopolitan point of view reflected later in his administration of the kingdom of Wessex. Resisted inroads of the Danes, and by Treaty of Wedmore (878) forced Danes to retire north of Watling Street. Took a personal part in the administration of justice. Patronized learning; increased the number of monastery schools; secured the aid of foreign scholars, of whom the most important is Asser, a Welsh cleric, who wrote a *Life of King Alfred*, our most valuable authority concerning Alfred's personality.
2. Literary work. Chiefly translation.
 - a. *The Pastoral Care*, by Pope Gregory (Pope, 590-604). A guide for those in ecclesiastical authority. Alfred's own *Preface* indicates his ideals for reviving learning in England.
 - b. *History*, by Orosius, a Spanish ecclesiastic of the 5th century. A universal history, widely used. Alfred altered the original freely, both by omission and by addition. Condensed seven books to six.
 - c. *Ecclesiastical History*, by Bede (see above).
 - d. *The Consolation of Philosophy*, by Boethius (d. 524?). A dialogue between Boethius and Philosophy. Central doctrine is fatalism and submission. Alfred translates freely, adding occasional facts, pious observations, and vivid figures of speech.
 - e. Alfred took an active part in maintaining and perfecting the *Anglo-Saxon Chronicle*, a desultory history of England which was continued from time to time at several monasteries, and which eventually covered the period 60 B. C. to 1154 A. D.
3. Alfred's Contribution to English Literature.
 - a. Revived learning in England. Learning had declined in Northumbria, where it had first gained distinction. Largely through his personal effort, Alfred established a new center of learning in Wessex.
 - b. Revived the native language. By translating distinguished Latin works into Anglo-Saxon, Alfred gave dignity to the native language, and contributed much toward establishing a clear, idiomatic English prose style.

OUTLINE V

The Norman Conquest

- I. ENGLISH HISTORY FROM ALFRED TO 1066.
 1. Danish Rule, 1016-1042.
 2. Saxons Restored. Edward the Confessor, 1042-1066.
- II. ENGLISH LITERATURE FROM ALFRED (d. 901) TO 1066.

Ælfric (955-c. 1025). *Sermons*,—written to a large extent in alliterative prose.
- III. THE NORMANS BEFORE 1066.

Rollo, the Northman, settled at mouth of the Seine 902. Northmen of Normandy adopted Christianity and the French language. English king, Ethelred, married (1002) Emma, daughter of Richard, Duke of the Normans. William, sixth Duke of Normandy (after 1035), first cousin of Edward the Confessor.
- IV. COMING OF THE NORMANS TO ENGLAND.
 1. William's Claims Opposed to Those of Earl Harold.
 2. Battle of Hastings (Senlac), 1066.
 3. Political Effect. Feudalism perfected in England.
- V. EFFECT UPON THE ENGLISH LANGUAGE.
 1. Grammar. Accelerated dropping of inflectional endings.
(Cf. 'of,' in place of genitive case ending.)
 2. Phraseology. Many phrases modeled on French.
(Cf. 'to bear' arms, witness, etc., from French *porter*.)
 3. Vocabulary. Considerable French element introduced.
- VI. EFFECT UPON ENGLISH METRICAL FORM.

Resulted in a compromise between Anglo-Saxon (irregular number of syllables, alliteration, accent) and French (rime, regular number of syllables, accent unimportant). Result seen in Chaucer: rime in place of alliteration; accent retained, but reduced to regularity.
- VII. EFFECT UPON ENGLISH LITERATURE.
 1. Lyric Poetry (Provençal).
 2. Tales and Fabliaux.
 3. Allegory.
 4. Lais. (Marie de France, early 13th century.)
 5. Romances. (See Outlines VI and VII.)

OUTLINE VI

The Rise and Flourishing of Romance

I. ROMANCE.

1. A romance is a fictitious story of heroic, marvelous, or supernatural incidents, derived either from history or from popular tradition, and written at considerable length, either in verse or in prose, by a conscious literary artist, for refined and courtly readers. Romance is to be distinguished from epic, fairy tale, ballad, legend. Romances arose in the 12th century, chiefly in France, where stories from the best known parts of Europe and Asia were gathered and given romantic treatment. From France, romances were distributed to other countries, often to the countries in which the original stories had arisen.
2. Romance, the product of feudal society.

II. ENGLISH ROMANCES. In England, romances in English and romances in French existed side by side. With one or two possible exceptions, English romances are derived from French romances.

1. Ultimate Sources of English Romances.

- a. French material. Stories of Charlemagne, Roland, and other national French heroes. In France these stories (*chansons de geste*) were originally national epics. In England the same stories became pure romance.
- b. Celtic material.
 1. Breton *lais*. Short romantic tales of love, magic, and adventure. Of *lais* the most distinguished author is Marie de France (fl. early 13th century), a native of France, but a resident of England.
 2. Arthurian romances. (See Outline VII.)
- c. Matter from antiquity.
 1. Story of Thebes.
 2. Story of Troy.
 3. Story of Alexander.
 4. Story of Æneas.
- d. English (or Scandinavian) material. Although these are, probably, true Germanic stories, and although they were, probably, current first in Germanic languages, the extant English romance versions have in nearly all cases come through a French intermediary.
 1. Horn.
 2. Havelock.
 3. Guy of Warwick.
 4. Bevis of Hampton.

2. Literary Form.

- a. Verse, couplets, stanzas, alliterative lines.
- b. Plot often rambling or monotonously long.
- c. Picturesque language.
- d. Conventional characterization.

OUTLINE VII

Arthurian Romance

I. THE ULTIMATE SOURCES OF ARTHURIAN ROMANCE.

1. Annals.

- a. *Historia Britonum* (c. 800 A.D.), usually ascribed to Nennius. Latin. Arthur merely a valiant leader of Britons.
- b. *Annales Cambriæ* (10th century). Latin. Arthur mentioned merely as a successful leader of Britons.

2. Celtic Tales.

The Mabinogion. A 14th century compilation of Welsh tales. Of these tales two are Arthurian stories of pure British origin,—*Kulhwch and Olwen*, and *The Dream of Rhonabwy*,—in which Arthur is a fairy king, surrounded by uncouth courtiers who have magic at their command.

II. DEVELOPMENT OF ARTHURIAN ROMANCE.

1. Geoffrey of Monmouth: *Historia Britonum* (c. 1137). Latin. Using 'a very ancient book in the British tongue,' Geoffrey developed Arthur into the central figure of the *Historia*. Brilliant king, world conqueror. No Lancelot, Tristan, Holy Grail, or Round Table.
2. Metrical Chronicles, Based Ultimately upon Geoffrey's *Historia*.
 - a. Wace: *Brut* (1155 A.D.). French verse.
Added (1) Round Table; (2) details concerning the Passing of Arthur.
 - b. Layamon: *Brut* (c. 1200). English alliterative verse.
Based upon Wace's *Brut*. Added (1) fairy element; (2) making and properties of the Round Table.

III. ARTHURIAN ROMANCES.

1. Cycle of Merlin. A magician closely associated with Arthur.
2. Cycle of Gawain. Arthur's nephew. The most frequent single figure in Arthurian romance. In early romances, Gawain is the gentleman *par excellence* (see *Sir Gawain and the Green Knight*). In later stories (see Malory and Tennyson) he became 'a reckless and irreverent knight.'
3. Cycle of Lancelot. Not connected with the original Arthurian tradition. Lancelot first appears as the lover of Queen Guenevere in the *Conte de la Charette* of Chrétien de Troies (fl. c. 1160).
4. Cycle of the Holy Grail. In origin, the grail probably a heathen magic vessel. Original hero of the grail quest was Gawain, later superseded by Perceval, and by Lancelot's son, Galahad.
5. Cycle of Tristan. Story of Tristan and Iseult not originally connected with Arthurian tradition.
6. Cycle of the Death of Arthur. (See Outline XII.)

IV. Chrétien de Troies. French courtly poet (fl. c. 1160). Wrote (in whole or in part) six Arthurian poems; *Erec and Enide*, *Cliges*, *Conte de la Charette*, *Ywain*, *Tristan*, *Perceval*.

OUTLINE VIII

Early Middle English Literature

I. ANONYMOUS LITERATURE.

1. Romances. (See Outlines VI and VII.)
2. Lais. (See Outline VI.)
3. Religious and Didactic Works.
 - a. Proverb poems. *Proverbs of Hendyng* (c. 1300).
 - b. Debates. *Debate of Body and Soul* (c. 1200).
 - c. Sermons.
 - d. Legends of saints. *Golden Legend* (13th century).
4. Tales.
 - a. Oriental tales. *Dame Sirith* (13th cent.). See Chaucer's *Merchant's Tale* and *Manciple's Tale*.
 - b. Fabliaux. Popular, pointed, bourgeois anecdotes. See Chaucer's *Miller's Tale*, *Reeve's Tale*, *Friar's Tale*, and *Sunnour's Tale*.
 - c. Pious Tales. *Exempla*,—tales inculcating a moral or religious principle; *miracula*,—miracles of saints. See Chaucer's *Prioress's Tale*.
 - d. Beast-fables. See Chaucer's *Nun's Priest's Tale*.
5. Lyrics.
 - a. Religious. *A Good Orison of Our Lady* (c. 1210).
 - b. Popular. *Alysoun* (c. 1300).
6. Allegory. *Roman de la Rose* (13th century). See Chaucer (Outline IX).

II. AUTHORS PRECEDING CHAUCER.

1. Layamon: *Brut* (c. 1200). (See Outline VII.)
2. Orm (fl. c. 1200): *Ormulum*,—an unfinished series of paraphrases of the Gospels of the ecclesiastical year, with homilies.

III. CHAUCER. (See Outlines IX and X.)

IV. CONTEMPORARIES OF CHAUCER.

1. *Piers the Plowman*. Long ascribed to William Langland. An allegorical poem composed and revised at different times during the period 1362–1398, probably by some five different writers. The larger part of the original poem probably by a single author, whose christian name was Will, and whose surname may have been Langland or Langley. The poem consists of three visions: *Vision of the Field Full of Folk*, *Vision of Piers the Plowman*, and *Vision of Do-well, Do-bet, and Do-best*. Written in alliterative verse.
2. John Gower (c. 1325–1408). Friend of Chaucer. *Confessio Amantis* (1386–90). A series of more than a hundred stories arranged in a 'frame,' to illustrate the seven deadly sins. Simple, direct narration. Regular, polished riming verse. Gower's *Tale of Florent*, *Tale of Appius and Virginia*, and *Tale of Constance* embody stories found in Chaucer's *Wife of Bath's Tale*, *Physician's Tale*, and *Man of Law's Tale* respectively.
3. John Wyclif. (See Outline XXX.)

OUTLINE IX

Chaucer: Life and Works

I. LIFE OF GEOFFREY CHAUCER (c. 1340-1400).

Born in London about 1340. Son of a vintner. 1357, attached to household of Edward III's son, Lionel. 1359, served in English army in France, and taken prisoner. 1367, granted life pension for services as valet in King's household. 1372-73, first diplomatic mission to Italy. 1374, held office connected with customs of port of London. 1377, diplomatic missions in Flanders and France. 1378, second journey to Italy in King's service. 1382, held another office connected with customs. 1385, member of Parliament for Kent. 1389, Clerk of King's works at Westminster. 1390, Clerk of King's Works at Windsor. 1394, granted an additional pension of 20 pounds a year. 1399, on accession of Henry IV, Chaucer's pension again increased. 1400, Chaucer's death.

II. CHIEF POETICAL WORKS OF CHAUCER.

1. French Period (to 1373).

- a. *Romance of the Rose*, a translation of part of *Le Roman de la Rose*, a French allegorical poem written in the course of the 13th century. Probably Chaucer wrote only the first part of the English translation.
- b. *Book of the Duchess* (1369-70).
Written as a memorial to Lady Blanche (died Sept., 1369), wife of John of Gaunt (Chaucer's patron). Shows influence of French allegorical love poetry.

2. Italian Period (1373-1385).

- a. *Troilus and Criseyde* (c. 1383).
Based upon Boccaccio's poem, *Filostrato*, from which a considerable part is translated literally.
- b. *Parliament of Fowls* (c. 1382).
Probably celebrates events of the courtship of Richard II and Anne of Bohemia (daughter of Emperor Charles IV), who were married, Jan., 1382. Shows both French and Italian influence.
- c. *House of Fame* (c. 1379).
Shows influence of French love allegory, of Dante, and of Virgil.

3. English Period (1385-1400).

- a. *Legend of Good Women* (c. 1385, and at various times).
Series of nine 'legends' (Cleopatra, Thisbe, Dido, Hypsipyle and Medea, Lucretia, Ariadne, Philomela, Phyllis, Hypermnestra), introduced by a Prologue based upon French love allegory.
- b. *The Canterbury Tales*. (See Outline X.)

III. PROSE WORKS OF CHAUCER.

1. Translation of Boethius' *Consolation of Philosophy* (c. 1380). (See Outline IV.)
2. *A Treatise on the Astrolabe* (1391).
3. *Chaucer's Tale of Melibeus*. (See Outline X.)
4. *Parson's Tale*. (See Outline X.)

OUTLINE X

Chaucer: The Canterbury Tales

I. PLAN OF THE CANTERBURY TALES.

1. Literary Parallels.
 - a. Boccaccio: *Decameron*.
 - b. John Gower: *Confessio Amantis*. (See Outline VIII.)
 - c. Giovanni Sercambi of Lucca: *Novelle* (c. 1375).
 - d. *Proces of the Seven Sages*.
2. About 120 Tales Proposed. 24 written (not all finished).

II. SUGGESTED TABULATION OF THE CANTERBURY TALES.

1. First Day, April 17,—London to Dartford.
 - Knight. (Based upon Boccaccio's *Teseide*.)
 - Miller. (A fabliau.)
 - Reeve. (A fabliau.)
 - Cook. (Unfinished.)
2. Second Day, April 18,—Dartford to Rochester.
 - Man of Law. (Based upon Trivet's *Anglo-Norman Chronicle*.)
 - Shipman. (A fabliau.)
 - Prioress. (A legend.)
 - Chaucer, two tales: *Sir Thopas* (in verse), and *Tale of Melibeus* (in prose).
 - Monk. (Short stories of misfortunes of famous persons.)
 - Nun's Priest. (A beast fable.)
3. Third Day, April 19,—Rochester to Ospringe.
 - Physician. (Tale of Appius and Virginia.)
 - Pardoner. (An exemplum.)
 - Wife of Bath. (A fairy tale. Arthurian background.)
 - Friar. (A fabliau.)
 - Somnour. (A popular anecdote.)
 - Clerk. (From Petrarch's Latin rendering of a *novella* of Boccaccio.)
 - Merchant. (Tale of January and May.)
4. Fourth Day, April 20,—Ospringe to Canterbury.
 - Squire. (An unfinished romance.)
 - Franklin (A *lai*?)
 - Second Nun. (The legend of St. Cecilia.)
 - Canon's Yeoman. (A tale exposing alchemistic impostures.)
 - Manciple. (Based on Ovid's fable of Apollo and Coronis.)
 - Parson. (A prose sermon on the seven deadly sins.)

OUTLINE XI

Later Middle English Literature

I. IMITATORS OF CHAUCER.

1. English.

a. John Lydgate (c. 1370–c. 1450).

1. *Troy Book*. Translation into English verse of Guido delle Colonne's Latin *Historia Troiana* (1287). Incidental praise of Chaucer.

2. *Fall of Princes*. Adapted into English verse from Boccaccio's *De Casibus Virorum Illustrium*. See Chaucer's *Monk's Tale*.

3. *Temple of Glass*. See Chaucer's *House of Fame*.

4. *Lives of Saints*.

5. *Story of Thebes*. A continuation of Chaucer's *Canterbury Tales*.

b. Thomas Occleve (c. 1368–c. 1450).

1. *La Male Regle* (c. 1406). A poem of penitence.

2. *Regiment of Princes* (1412). Advice to Prince of Wales (afterward Henry V). Contains praise of Chaucer.

2. Scottish.

a. King James I (1394–1437).

The Kingis Quair ('The King's Book,' c. 1423). In the 7-line stanza, riming ababbcc, used by Chaucer in *Troilus* and elsewhere. Chaucerian phrases.

b. Robert Henryson (c. 1425–c. 1500).

1. *Fables*. 7-line stanza.

2. *Testament of Cressid*. Sequel to Chaucer's *Troilus and Criseyde*.

c. William Dunbar (c. 1460–c. 1530).

1. *Golden Targe*. Contains praise of Chaucer.

2. *Lament for the Makers*. Places Chaucer first on the roll of English poets.

3. *The Thistle and the Rose*. Theme is marriage of James IV and Margaret Tudor (1503). 7-line stanza.

II. THE END OF THE MIDDLE AGES.

1. Sir Thomas Malory. (See Outline XII.)

2. William Caxton (c. 1422–1491). Translator and printer.

After having engaged in trade, in translating, and in printing on Continent, set up his press (1476) in Westminster, near Westminster Abbey; here he printed some 71 works. His translation of the *Recueil des Histoires de Troye* of Raoul Lefevre,—the first book printed in English,—appeared about 1475, at Bruges. The first dated book printed in England is *Dictes and Seyings of the Philosophers* (1477).

3. John Skelton (c. 1460–1529). Tutor of Henry VIII.

a. *The Book of Philip Sparrow*. Lament for a pet sparrow. 'Skeltonian metre' consists of short lines, usually of three accented syllables, which rime in couplets, triplets, or quartets.

b. *Bowge of Court*. 7-line stanza.

c. *Garland of Laurel*. Allegory. Fundamental motives found in Chaucer's *House of Fame* and *Prologue to Legend of Good Women*.

4. Stephen Hawes (c. 1475–c. 1523).

a. *Pastime of Pleasure*. Allegorical, didactic poem. Although it is written largely in 7-line stanza and contains praise of Chaucer, it is not conspicuously influenced by Chaucer.

b. *Example of Virtue*. Allegorical, didactic poem.

OUTLINE XII

Malory's Morte d'Arthur

I. SIR THOMAS MALORY (C. 1400-1471).

Malory was 'a gentleman of an ancient house, and a soldier.' A knight, of Newbold Revell, Warwickshire. Served in French wars with Richard Beauchamp, Earl of Warwick, who was famous as representing the knightly ideal of the age. Member of parliament for Warwickshire in 1445. Conspicuous on the Lancastrian side in the Wars of the Roses.

II. MORTE D'ARTHUR. Published in 1485 by Caxton, who is probably responsible for the somewhat arbitrary divisions into books and chapters, and, perhaps, for certain marks of style.

1. General Contents.

Books I-V,—Merlin.

Books VI-VII, XI-XXI,—Lancelot.

Books VIII-X,—Tristram.

2. Nature of the compilation. A compendium translated and adapted, in great part, directly from French romances. The volume of the sources was about ten times that of *Morte d'Arthur* itself. The volume, contradictions, and inconsistencies of the sources led to conspicuous incongruities in the compendious translation. Certain of the best stories, such as *Gawain and the Green Knight*, are omitted. Originality shown in emphasis upon Arthur as central figure.

3. Literary characteristics.

a. Looseness of plot.

b. Grammatical looseness.

c. Rapidity of narration.

d. Vividness of description.

e. Graceful and musical style.

f. Vocabulary essentially English.

III. ARTHUR IN LATER ENGLISH LITERATURE.

1. Edmund Spenser (1552-1599. See Outline XIX).

The Faery Queen (1590-1596). Prefatory letter, to Sir Walter Raleigh, declares that the basis of the poem is 'The historye of King Arthure.' Arthur's adventures are unlike those recorded in earlier romances. Arthur appears infrequently, and only as a prince. The first quest (Book I) most nearly resembles earlier Arthurian stories.

2. Thomas Hughes. *Misfortunes of Arthur* (acted before Queen Elizabeth, 1588), earliest Arthurian play in English.

3. John Milton (1608-1674. See Outline XXXIII), in two Latin works speaks of his intention (never fulfilled) of writing an Arthurian epic.

4. John Dryden (1631-1700). *King Arthur* (acted 1691).

5. Percy: *Reliques of Ancient English Poetry* (1765) contains such Arthurian pieces as *Sir Lancelot du Lake*, *The Marriage of Sir Gawain*, and *King Arthur's Death*.

6. Alfred Tennyson (1809-1892). *Idylls of the King* (1842-1885).

7. Matthew Arnold (1822-1888). *Tristram and Iseult* (1852).

8. William Morris (1834-1896). Published in 1858 a volume containing four Arthurian poems: *The Defence of Guenevere*, *King Arthur's Tomb*, *Sir Galahad*, and *The Chapel in Lyonesse*.

9. Algernon Charles Swinburne (1837-1909). *Tristram of Lyonesse* (1882); *The Tale of Balen* (1896).

OUTLINE XIII

English and Scottish Popular Ballads

I. THE BALLAD.

A poem originating among the folk, and composed (though seldom written down) by them. Contains a narrative and a musical element; it is 'a song that tells a story.' The story is told impersonally by a narrator who has no role in it, and who adds no reflections upon it.

II. CHARACTERISTICS.

1. Subject Matter.

- a. Domestic relations: *Willie's Lady*, *Clerk Saunders*, *Glasgerion*, *Earl Crawford*, *Fair Annie*, *Katherine Jaffray*.
- b. Supernatural occurrences: *Tam Lin*, *Kemp Owyne*, *Sweet William's Ghost*.
- c. History: *The Battle of Otterburn*, *The Hunting of the Cheviot*, *Flodden Field*.
- d. Outlawry: *Adam Bell*, and the ballads concerning Robin Hood.
- e. Riddles, and humorous incidents: *Riddles Wisely Expounded*, *The Gardener*, *The Crafty Farmer*.

2. Literary Characteristics.

- a. Refrain.
- b. Repetition.
- c. Dialogue.
- d. Absence of figurative language.

3. Metrical Form. Stanza and rime always present.

- a. Stanza may be a mere couplet of verses of four accents:
Húnger is shárper nór a thörn
And sháme is louder nór a hórñ.
- b. Stanza usually consists of four lines, of which the 1st and 3rd lines have four accents and the 2d and 4th three accents, and of which the rime-scheme is usually abcb:

Róbin stóde in Bérnesdále,
And lényd him tó a tré;
And bí hym stóðe Lítell Jóhnn,
A góde yemán was hé.

III. NUMBER AND CHRONOLOGY.

Of the great number of true ballads in English and Scottish only 306 have been preserved. Of these 306 ballads only eleven are extant in MSS. older than the 17th century. Although our sources are somewhat modern, the ballads themselves are in many cases very ancient.

OUTLINE XIV

The Revival of Learning

- I. HUMANISM. In literary history this term is applied definitely to that part of the Renaissance movement manifested in the revived study of classical antiquity, that is, to the Revival of Learning. The humanists, however, did not confine their activities to pure learning. Humanism began in Italy.
- II. ITALIAN HUMANISTS.
 1. Francis Petrarch (1304-1374). Although most famous for his vernacular poems, wrote in classical Latin numerous works, such as: in prose, *De Contemptu Mundi*, *De Vita Solitaria*, *Epistolae*; in verse, an epic, *Africa*.
 2. Giovanni Boccaccio (1313-1375). Best known for his *Decameron* and other works in the vernacular. Cultivated Latin classics, and wrote *Genealogia Dcorum*, *De Casibus Virorum Illustrium*, *De Mon-
tibus*.
 3. Fifteenth Century Group.
 - a. Poggio Bracciolini (1380-1459).
 - b. Enea Silvio (1405-64; Pope Pius II, 1458-64).
 - c. Lorenzo de' Medici (1449-1492).
- III. ENGLISH HUMANISTS.
 1. Earlier English Humanists.
 - a. Humphrey, Duke of Gloucester (1391-1447). Youngest son of Henry IV. Studied at Balliol College, Oxford. Collected books, patronized learning; summoned classical scholars from Italy.
 - b. John Tiptoft (d. 1470). Earl of Worcester.
 2. Oxford Group of Humanists.
 - a. William Grocyn (1446-1519). Taught Greek at Oxford.
 - b. Thomas Linacre (1460-1524). Taught Greek at Oxford.
 - c. John Colet (1466-1519). Dean of St. Paul's, London. Lectured at Oxford on the Greek *New Testament*.
 - d. Desiderius Erasmus (1465-1536). Dutch humanist. Visited England 1498-99, 1510-14. Best known for his *Adagia* and *Encomium Moriae*.
- IV. SIR THOMAS MORE.
 1. Life. Born, 1478. Studied Greek and Latin under Linacre and Grocyn at Oxford. Practiced law. In Parliament 1503-04, 1515, ambassador to Flanders. 1516, *Utopia* published. Held various public offices. 1521, knighted. 1523, Speaker of House of Commons. 1529, succeeded Wolsey as Chancellor. 1532, opposed projected divorce of Henry VIII and Catherine. Refused to take oath under the Act of Supremacy and was committed to the Tower. Executed July 6, 1535.
 2. English Works.
 - a. *History of Richard III*.
 - b. Miscellaneous Works.
 3. Works in Latin.
 - a. *Utopia*, published in Latin, 1516. Translated into English by Ralph Robinson, 1551.
 - Bk. I,—direct criticism of English and European politics.
 - Bk. II,—the Utopian ideal.
 - b. Numerous controversial works.

OUTLINE XV

The Beginnings of the Renaissance

I. CLASSICAL TRANSLATIONS.

1. Virgil's *Æneid*, by Thomas Phaer (1558-1562).
2. Ovid's *Metamorphoses*, by Arthur Golding (1565-75).
3. Seneca's Tragedies, by Jasper Heywood and others (1581).
4. Plutarch's *Lives*, by Sir Thomas North (1579).

II. INFLUENCE OF ITALY.

1. On Manners. The English traveler. The ideal of the courtier.
2. On Literature. Through Dante, Petrarch, Boccaccio, Ariosto.
3. The Sonnet. 'The most ingenious device for musical expression of a single worthy thought.' (Morley.) Fourteen iambic pentameter lines.
 - a. Petrarch's Italian sonnet. Two stanzas, one of eight lines, called the octave; one of six lines, called the sestet. Riming system: a b b a a b b a c d e c d e. This form is now most common.
 - b. Surrey's English sonnet. Used by Shakspeare. Three quatrains and a couplet. System: a b a b c d c d e f e f g g.

III. ENGLISH RENAISSANCE POETS.

1. Sir Thomas Wyatt (1503?-1542). Courtier, ambassador. Introduced Italian sonnet into England. Author of—*Certain Psalms . . . drawn into English meter*—(pub. 1549) and many poems in *Tottel's Miscellany* (1557).
2. Henry Howard, Earl of Surrey (1517-1547). Courtier and soldier. Inventor of the English form of sonnet. Translated two books of *Æneid*.
3. Thomas Sackville (1536-1608), created Lord Buckhurst, 1567, Earl of Dorset, 1604.
 - a. *Induction to A Mirror for Magistrates* (1563).
 - b. (With Thomas Norton) *Gorboduc*, Senecan tragedy in blank verse (acted 1561).
4. George Gascoigne (1525?-1577).
 - a. *The Supposes* (acted 1566). Prose comedy. Translation of Ariosto's *I Suppositi*.
 - b. *Jocasta* (acted 1566). Tragedy. From Euripides, through Latin and Italian.
 - c. *Notes of Instruction* (1575).
 - d. *The Posies of George Gascoigne* (1575).
 - e. *The Steel Glass* (1576).
5. *Tottel's Miscellany*, or *Songs and Sonnets*. Published June, 1557, by Richard Tottel. The first printed collection of lyrics in English. Went through six editions. First edition contained 40 poems by Wyatt, 96 by Surrey, 40 by Grimald, 95 by 'Uncertain authors.'

OUTLINE XVI

Sir Philip Sidney

I. LIFE.

Born 1554. Educated at Oxford without taking his degree. Traveling on the continent from 1572-75, he came under the intellectual influence of Hubert Languet, was in Paris during the massacre of St. Bartholomew's eve, and at Venice became acquainted with Tintoretto and Paolo Veronese. At Vienna studied horsemanship with John Peter Pugliano. Served in diplomatic posts, and studied politics; in 1577 and again in 1584 was entrusted with missions on the continent. From early life found increasing influence at court and among learned men. In 1583 Sidney was knighted, and in the same year married Frances Walsingham. In 1585 he became governor of Flushing, later was colonel in the protestant war in the low countries, was mortally wounded at Zutphen, and died October 17, 1586. Among 200 elegies, Spenser's *Astrophel: A Pastoral Elegy* is the best.

II. SIDNEY AS A POET.

1. *Astrophel and Stella*, a collection of 108 sonnets and 11 songs. Published 1591 by Thomas Newman. Begun about 1580. Addressed to Penelope Devereux, daughter of the first earl of Essex; modeled after sonnets of the Earl of Surrey to Geraldine; they struck a deeper note after her marriage to Lord Rich in 1581 and probably continued until a little after Sidney's marriage to Frances Walsingham.

III. SIDNEY AS A WRITER OF PROSE.

1. *Arcadia* (1580-85; published, 1590). Highly intricate compound of chivalric romance and pastoral poetry. Name derived from the *Arcadia* of Jacopo Sannazaro. In content Sidney was influenced by the Spanish tales of chivalry of Amadis and Palmerin. The style is artificial, elaborate, and melodious.
2. *An Apology for Poetry* (1595). Written about 1580 as *A Defense of Poesie*, in retort to Gosson's *School of Abuse* and *Apology for the School of Abuse* (both 1579), in defense of poetry as a work of the imagination. It is in three parts:
 - a. Poetry as teaching virtuous action.
 - b. An enumeration of the forms of poetry.
 - c. An estimate of English poetry of the past and present.

OUTLINE XVII

The Elizabethan Lyric

I. LYRIC MISCELLANIES.

Early collections of popular lyrics, religious lyrics, spring songs, love complaints, and dramatic lyrics.

1. *Tottel's Miscellany* (1557). (See Outline XV.)
2. *Paradise of Dainty Devices* (1576), largely moral lyrics.
3. *A Gorgeous Gallery of Gallant Inventions* (1578).
4. *A Handful of Pleasant Delights* (1584).
5. *The Phanix' Nest* (1593).
6. *England's Helicon* (1600), containing lyrics of Sidney, Spenser, Lodge, Peele, Barnfield.
7. Davison's *Poetical Rhapsody* (1602).

II. COLLECTIONS OF LYRICS OF INDIVIDUAL POETS.

1. Barnaby Googe: *Eglogs, Epytaphes and Sonettes* (1563).
2. Gascoigne: *A Hundred Sundry Flowers* (1572). Reprinted as *The Posies of George Gascoigne* (1575).
3. Spenser (1553-1599).
 - a. *Shepherd's Calendar* (1579).
 - b. *Complaints* (1591).
 - c. *Daphnaida* (1591).
 - d. *Epithalamion* (1595).
4. Michael Drayton (1563-1631).
 - a. *Harmony of the Church* (1591).
 - b. *Shepherd's Garland* (1593).
 - c. *Idea* (1594).
 - d. *Poems Lyric and Pastoral* (1605).
5. *The Passionate Pilgrim* (1599). A collection ascribed to Shakspeare, in which are found five of Shakspeare's sonnets, and Marlowe's 'Come live with me.'

III. THE SONNET SERIES.

First practised by Watson in his pedantic *Hekatompathia* (1582), the sonnet series gained great popularity and influence.

1. Sidney: *Astrophel and Stella* (1591).
2. Samuel Daniel: *Delia* (1592).
3. Constable: *Diana* (1592).
4. Barnes: *Parthenophil and Parthenope* (1593).
5. Drayton: *Idea* (1594).
6. Spenser: *Amoretti* (1595).
7. Shakspeare: *Sonnets* (many probably composed by 1594).

IV. LYRICS IN DRAMA AND ROMANCE.

Some of the best lyrics of the Elizabethan Age are found scattered through the works of dramatists and romancers.

1. Lyly: *Alexander and Campaspe* (1584),—
'Cupid and my Campaspe played.'
2. Peele: *Arraignement of Paris* (1584),—
'Fair and fair, and twice so fair.'
3. Greene: *Menaphon* (1589),—'Weep not, my wanton.'
4. Lodge: *Rosalynde* (1590),—'Love in my bosom like a bee.'
5. Sidney: *Arcadia* (1590),—'My true love hath my heart.'
6. Others in the works of Dekker, Kyd, Nash, and Shakspeare.

OUTLINE XVIII

Elizabethan Prose

I. PROSE BEFORE ELIZABETH'S ACCESSION.

1. Roger Ascham (1515-1568). Educated at St. John's College, Cambridge. Tutor to Princess Elizabeth. Latin Secretary to Queen Mary. Traveled in Germany. A student and teacher of the classics. His works:
 - a. *Toxophilus* (1544). A defense of archery written in the refined manner of Platonic dialogue.
 - b. *The Schoolmaster* (1570). Discusses problems of education, travel and things in general.

II. NOVELISTS.

1. John Lyly (1554?-1606). Educated at Magdalen College, Oxford. Assistant to Master of the Revels and petitioner for the Mastership. Attached to household of Lord Burleigh. Courtier, dramatist (See Outline XXII), novelist. Novels.
 - a. *Euphues, The Anatomy of Wit* (1578).
 - b. *Euphues and his England* (1580).Euphuism. A form of composition characterized by alliteration, antithesis, word play, references and similes drawn from natural history real and imaginary, and classical allusions. Supposed to be imitated from Guevara, of Spain, but largely the outgrowth of the affectation of the age.
2. Sir Philip Sidney (See Outline XVI).
3. Thomas Lodge (1558?-1625). Poet, dramatist, novelist, traveler. *Rosalynde: Euphues' Golden Legacy* (1590). Written in the vein of Euphuism. Followed closely by Shakspeare in *As You Like It*.
4. Robert Greene (1558-1592). Dramatist, essayist, novelist, pamphleteer. Wrote much under the influence of Lyly.
 - a. *Euphues, his Censure to Philautus* (1587).
 - b. *Pandosto, the Triumph of Time* (1588). The source of Shakspeare's *Winter Tale*.
 - c. *Menaphon, or Camilla's Alarum to Slumbering Euphues* (1589).
5. Thomas Nash (1567-1601). Satirist, novelist, controversial writer. *The Unfortunate Traveler, or the Life of Jack Wilton* (1594). Realistic fiction.

III. VOYAGES.

Richard Hakluyt (1553-1616). Geographer and compiler. *The Principal Navigations, Voyages, Traffics and Discoveries of the English Nation* (1589).

IV. RELIGIOUS CONTROVERSIAL PROSE.

Richard Hooker (1554-1600). English divine. Educated at Oxford. Skilled in languages. *Ecclesiastical Polity* (1594-1618). An argument against enemies of the English Church. A Latinized style, rich in images, sonorous and a little artificial.

OUTLINE XIX

Edmund Spenser: Life and Works

I. LIFE.

Edmund Spenser, elder son of John Spenser, gentleman and cloth-maker, was born in East Smithfield, London, in 1552. He was educated at Merchant Taylors' School and Pembroke Hall, Cambridge (M.A. 1576). Through friendship with Gabriel Harvey Spenser in 1578 became a member of Leicester's household and became a friend of Sir Philip Sidney. In 1580 he was appointed Secretary to Arthur Grey, then recently made lord deputy of Ireland. With the exception of occasional visits he remained in Ireland until a month before his death. In 1588 Spenser removed to Kilcolman Castle near Cork. Twice he revisited London, first in 1589 to turn over to the printer the first three books of *The Faery Queen* and again in 1596, when the next three books were completed. On the first visit he remained two years and received distinguished attention from Queen Elizabeth. Spenser married Elizabeth Boyle in 1594. In October, 1598, Spenser's castle was burned in an uprising of the natives and with his family he was forced to flee to Cork. He went to London in December, 1598, and died there in poverty, January 16, 1599.

II. SPENSER AS A POET.

Spenser is known as the 'poets' poet.' His poetry is characterized by unusual sensuous and spiritual beauty. He was also an imitator and experimenter. As a student he contributed fourteen sonnet *Visions* from Du Bellay to *The Theatre for Worldlings* (1569). While in Leicester's household he experimented in classical measures. *The Shepherd's Calendar* and *The Faery Queen* show Spenser as an innovator in vocabulary. For the latter poem he invented the so-called Spenserian stanza.

III. SPENSER'S POEMS.

1. *The Shepherd's Calendar* (1579). In twelve pastoral eclogues glorifying England and Elizabeth. In reality a poetical miscellany of fables, satires and love verses, distinguished from one another in metrical form and content.
2. *Complaints* (1591). A collection of minor verse published on account of the success of *The Faery Queen*.
3. *Astrophel* (1595). An elegy on Sidney.
4. *Colin Clout's Come Home Again* (1595), penned upon his return to Ireland in 1591.
5. *Amoretti* and *Epithalamion* (1595). The first was written before his marriage; the second celebrates his marriage to Elizabeth Boyle.
6. *The Faery Queen*. First three books, 1590; 2nd three books, 1596. (See Outline XX.)
7. *Prothalamion* (1596).

OUTLINE XX

Spenser: The Faery Queen

I. INFLUENCES ON SPENSER IN WRITING THE FAERY QUEEN.

1. The Romances of Chivalry.
 - a. Malory's *Morte D'Arthur*.
 - b. *Amadis of Gaul*.
 - c. Ariosto's *Orlando Furioso*.
 - d. Tasso's *Jerusalem Delivered*.
2. Didactic Allegories.
 - a. *Roman de la Rose*.
 - b. Dante's *The Divine Comedy*.
 - c. The *Visions* of Langland.
 - d. Hampole's *Prick of Conscience*.
 - e. Robert of Brunne's *Handling Sin*.
 - f. Chaucer's *Parliament of Birds*, etc.
 - g. Sackville's *Induction to A Mirror for Magistrates*.
3. Classical Influence of the Philosophies of Plato and Aristotle.

II. THE PLAN OF THE FAERY QUEEN.

1. The Large Structure. In Spenser's prefatory letter he indicates that *The Faery Queen* is to be in 12 books, that Arthur is to be the central figure, and that each book is to represent one of the 12 private moral virtues as devised by Aristotle. Only six of the 12 books were completed.
 - Book 1, Red Cross Knight: Holiness.
 - Book 2, Sir Guyon: Temperance.
 - Book 3, Britomarte: Chastity.
 - Book 4, Cambel and Triamond: Friendship.
 - Book 5, Sir Artegall: Justice.
 - Book 6, Calidore: Courtesy.
2. The Allegory. Spenser's allegory is involved and inconsistent. There are three types:
 - a. Moral allegory, representing the struggles of the Virtues and Vices, thinly veiled under the names of the characters.
 - b. Political allegory. Directed primarily to the glory of Queen Elizabeth. In this allegory Arthur stands for Leicester, Sir Satyrane for Sir John Perrot, Queen Mary for Duessa. Events alluded to are the St. Bartholomew's Eve massacre, the Armada, the troubles in Ireland.
 - c. Religious allegory. Treating the contests among the English Reformed Church, The Church of England, the Roman Church, Paganism and Atheism.

III. THE SPENSERIAN STANZA.

Perhaps a modification of the linked quatrain stanza, used in *The Shepherd's Calendar* by the addition of a running Alexandrine (a line of twelve syllables) after the second quatrain. (a b a b b c b c c.)

IV. SPENSERIAN LANGUAGE.

Spenser affected the archaic in language, pronunciation and grammar. Examples: afoore, then[than] fond[found], prease. Plurals of nouns in ès: woundès, worldès; plural and infinitive in verbs in en: been, doen, marchen, to looken, to keepen.

OUTLINE XXI

The Early Drama

I. RELIGIOUS AND DIDACTIC DRAMA.

1. Church Plays (beginning in the 10th century). Short dialogues in Latin delivered as part of the liturgy, chiefly at Easter, Christmas and Epiphany.
2. Mystery Plays (English). Substantially comprised in five cycles of the 14th, 15th, and 16th centuries.
 - a. Chester Plays (25 pageants).
 - b. Coventry Plays (10 pageants, of which only two are preserved).
 - c. York Plays (48 pageants).
 - d. Towneley Plays (32 pageants. Probably from Wakefield).
 - e. Hegge Plays (43 pageants. Sometimes called *Ludus Coventriæ*. Possibly from Lincoln).
3. Moral Plays, or Moralities (15th and 16th centuries). Plays in which abstract qualities appear as characters. The principal themes treated are the following:
 - a. The Debate of the Heavenly Graces (see *The Castle of Perseverance*).
 - b. The Coming of Death (see *Everyman*, *The Castle of Perseverance*, *The Pride of Life*).
 - c. The Conflict of Virtues and Vices (see *The Castle of Perseverance*, *Mankind*, *Mundus et Infans*, *Nature*, *Wisdom*, *Hycke-scorner*).
4. Interludes.

John Heywood (fl. 1520-35), attached to the court of Henry VIII. Some of his plays are didactic and some purely farcical.

 - a. *The Play of the Weather*.
 - b. *The Play of Love*.
 - c. *The Merry Play between Johan the Husband, Tyb his Wife, and Sir John the Priest*.
 - d. *The Four PP*.
 - e. *The Merry Play between the Pardoner and the Friar, the Curate and Neighbor Pratt*.

II. THE TRANSITION TO THE REGULAR DRAMA.

1. Comedy.
 - a. Domestic comedy in verse. *Gammer Gurton's Needle* (1552-53).
 - b. Classical comedy in verse. Influence of Plautus and Terence. *Thersites* (1537). *Ralph Roister Doister* (c. 1553). *Jack Juggler* (1553-1558).
 - c. Prose comedy (See George Gascoigne, Outline XV).
2. Tragedy. Influenced by Seneca. *Gorboduc, or Ferrex and Porrex* (1562), by Thomas Norton and Thomas Sackville. Blank verse.
3. Historical Plays.
 - a. Bale: *King John* (before 1548).
 - b. *The Troublesome Reign of King John* (in print by 1591).

OUTLINE XXII

Court and School Plays

I. DRAMATIC COMPANIES.

Until 1587, sixteenth century drama was closely connected with the court, with the schools, the universities, and the Inns of Court. Early actors at court were Children of the Chapel Royal and the Boys of St. Paul's. Later professional companies under patronage of great nobles performed at court and in public theaters.

II. EARLY PLAYHOUSES.

Up to 1576 professional performances had been held in the inn yards. Public theaters were built beyond the city jurisdiction as follows:

1. The Theater, erected 1576 in Finsbury Fields by James Burbage.
2. The Curtain, built soon afterward, in the same region.
3. The Rose, erected by 1592 on the Bankside.
4. The Swan, erected by 1596 on the Bankside.
5. The Globe, erected 1599 on the Bankside.

III. COLLEGE PLAYS.

1. Latin Tragedies.
 - a. *Richardus Tertius*, by Legge (1579).
 - b. *Dido*, by Gager (1583).
2. Comedies. Largely satirical.
 - a. Latin.
Pedantius (1581).
Bellum Grammaticale (1581).
 - b. English.
The Pilgrimage to Parnassus (1598).
The Return from Parnassus (2 parts, 1601, 1602).

IV. JOHN LYLY AND COURT DRAMA. (See also Outline XVIII.) Lyly's plays:

1. *Campaspe* (1584).
2. *Sapho and Phao* (1584).
3. *Endimion* (1591; probably acted 1586).
4. *Gallathea* (1592).
5. *Midas* (1592).
6. *Mother Bombe* (1594).
7. *The Woman in the Moon* (1597).
8. *Love's Metamorphosis* (1601).

All of these plays are in prose with occasional intermixture of lyric verse, except *The Woman in the Moon*, which is in blank verse. All are on pastoral or mythological subjects with the exception of *Mother Bombe*. Many of them show thinly veiled political allegory appropriate to current events. The style of all is strongly marked with Euphuism.

OUTLINE XXIII

Kyd, Marlowe, Greene, Peele

- I. THOMAS KYD (1558-1595?). Son of a scrivener. Educated at Merchant Taylors' School. In 1570 entered the service of a lord, perhaps Earl of Essex. Translated (1588) *The Housholder's Philosophy* from Tasso, and *Cornelia* from Garnier. Introduced the popular Revenge Tragedy, a type marked by strong influence from Seneca, much bloodshed, usually on the stage, a revenge motive, often by the use of the ghost, and by madness.
 1. *The Spanish Tragedy* (performed about 1586).
 2. The earlier *Hamlet* (performed about 1588).
- II. CHRISTOPHER MARLOWE (1564-1593). The most considerable dramatic poet before Shakspeare. May have collaborated in early plays of Shakspeare. Born at Canterbury; educated at King's School, Canterbury, and at Corpus Christi College, Cambridge. May have served as soldier in the Low Countries. Was a free-thinker. Lived a wild life. Died as result of wound received in tavern affray at Deptford, June, 1593. Plays (dates those of performance):
 1. *Tamburlaine* (parts 1 and 2, 1587).
 2. *Dr. Faustus* (1588).
 3. *The Jew of Malta* (1589).
 4. *Edward II* (c. 1590). Chronicle play.
- III. ROBERT GREENE (1558?-1592). Born at Norwich. Educated St. John's College, Cambridge. Wrote romances, lyrics, plays, and controversial pamphlets. Lived an unhappy and irregular life. On his deathbed wrote *A Groatsworth of Wit*, in which is found the first contemporary allusion to Shakspeare. Plays (dates those of performance):
 1. *Alphonsus of Arragon* (1587).
 2. *A Looking-Glass for London of England* (written in conjunction with Lodge c. 1587).
 3. *Orlando Furioso* (1588).
 4. *Friar Bacon and Friar Bungay* (1589).
 5. *James IV* (1590).
 6. *George-a-Greene* (questionable authorship; 1590).
- IV. GEORGE PEELE (1558-1597).
 1. *The Arraignment of Paris* (1584). Poetic drama.
 2. *The Battle of Alcazar* (c. 1594). Tragedy showing Senecan influence.
 3. *The Old Wives' Tale* (1595).
 4. *David and Bethsabe* (1599).

OUTLINE XXIV

Life of William Shakspeare

William Shakspeare was born at Stratford-on-Avon, and was baptized April 26, 1564. He was the first son and the third child of John Shakspeare, a freeholder, in 1568 High Bailiff of Stratford, and Mary Arden Shakspeare. Shakspeare probably attended the Stratford Grammar School; reminiscences of this school are suspected in his early play *Love's Labor's Lost*. Tradition assigns many vocations to Shakspeare's youth; one legend holds that he 'exercised his father's trade' of butcher. After the young Shakspeare's eighth year his father's affairs, which had before flourished, began to decline.

Early in life (in 1582 or early 1583) William Shakspeare married Anne Hathaway, a woman eight years his senior. In 1583 his first daughter was born. Hamnet and Judith, twins, were born early in 1585. Well credited tradition tells that about this time Shakspeare was prosecuted for poaching in the park of Sir Thomas Lucy at Charlecote. Allusion may be made to this experience in *Merry Wives of Windsor* and *2 Henry IV*.

Shakspeare's knowledge of the stage may have begun in 1587, in which year five companies of actors gave theatrical performances at Stratford. After 1585 nothing is heard of him until 1592, and it is supposed that he spent a large portion of these seven years in theatrical apprenticeship in London. He was probably attached to Burbage's house 'The Theater,' and may early have joined the company of the Earl of Leicester. Shakspeare acted in Jonson's *Every Man in His Humor* (1598) and *Sejanus* (1603); possibly also he played the part of the Ghost in *Hamlet* and of Adam in *As You Like It*.

The earliest allusion to Shakspeare is seen in Robert Greene's tract *A Groatsworth of Wit* (1592) in the words, 'the only Shake-scene in a country' in which he appears to be condemned as an adapter of other men's plays. In 1593 he dedicated *Venus and Adonis*, and in 1594 *Lucrece*, to the Earl of Southampton. In 1598 Francis Meres in the *Wit's Treasury* accounts Shakspeare among the English the most excellent in both comedy and tragedy. Among poems Meres mentions *Venus and Adonis*, *Lucrece*, and *Sonnets*; among comedies he mentions *The Two Gentlemen of Verona*, *The Comedy of Errors*, *Love's Labor's Lost*, *Love's Labors Won* (*All's Well that Ends Well*), *Midsummer Night's Dream*, and *The Merchant of Venice*; among tragedies he mentions *Richard the Second*, *Richard the Third*, *Henry the Fourth*, *King John*, *Titus Andronicus*, and *Romeo and Juliet*.

There are other evidences of Shakspeare's early success. In 1596 application was made in the name of John Shakspeare for the grant of a coat-of-arms. In 1597 Shakspeare purchased New Place, the largest house in Stratford. He probably spent the last five years of his life in this house, his work as a playwright being practically complete after *The Tempest* (1611). Shakspeare died April 23, 1616, and was buried in Stratford. He left 350 pounds in money, much real estate and personal property, a fortune in the time of Elizabeth. An authentic portrait by Martin Droeshout is to be found in the First Folio (1623).

OUTLINE XXV

Sources of Shakspeare's Plays

I. SHAKSPERE AND CLASSICAL AUTHORS.

1. Latin.
 - a. Ovid, Virgil, Seneca, probably well known in the original Latin.
 - b. Pliny was possibly known in Holland's translation.
 - c. Plautus was possibly known in the translation of the *Menæchmi* by 'W. W.'
 - d. Many references to Latin authors in Shakspeare's plays should be ascribed to his use of Lyly's *Latin Grammar* at school.
2. Greek.
 - a. Plutarch's *Lives* was known to Shakspeare in North's translation (1579, 1595). Upon North's *Plutarch* are based entirely or in part: *Julius Cæsar*; *Coriolanus*; *Antony and Cleopatra*.
 - b. Homer was known either in Hall's translation (1581) or Chapman's (1598).

II. CONTINENTAL SOURCES.

1. Montaigne's *Essays* were known in Florio's translation (1603).
2. Boccaccio's *Novels* were known through Painter's *Palace of Pleasure*. Upon a story in this was based *All's Well that Ends Well*. From Boccaccio is derived indirectly, perhaps through Holinshed and an old play, the story of *Cymbeline*.
3. Cinthio's *Hecatommithi* provides the story of *Othello*, probably an old play.
4. Jorge de Montemayor's *La Diana*, in translation by Bartholomew Yonge (1598) provides the story of *The Two Gentlemen of Verona*.

III. ENGLISH SOURCES.

1. English Fiction.
 - a. Arthur Brooke's poem *Romeus and Juliet* (1562) provides the story of *Romeo and Juliet*.
 - b. Thomas Lodge's romance, *Rosalynde* (1590), provides story of *As You Like It*.
 - c. Robert Greene's *Pandosto* (1588) provides story of *Winter's Tale*.
2. English Historical Compendiums.

Raphael Holinshed's *Chronicles*. Upon these are mainly based:
King Henry VI. (3 parts.)
King Richard III.
King Henry VIII.
King Henry IV. (2 parts.)
King Henry V.
3. Old English Plays. Upon these are based *King John*, *King Lear*, *The Taming of the Shrew*, *Measure for Measure*, and possibly *Hamlet*, *The Merchant of Venice*, *Timon of Athens*, and *Twelfth Night*.

OUTLINE XXVI

Shakspere's Works: Poems and Comedies

I. POEMS.

1. *Venus and Adonis* (printed, 1593). Based upon Ovid's *Metamorphoses* and Lodge's *Scilla's Metamorphosis* (1589). Written in six line stanzas.
2. *The Rape of Lucrece* (printed, 1594). Based upon Ovid, Chaucer, and Samuel Daniel's *Complaint of Rosamond* (1592). Written in *rime royal* and like *Venus and Adonis* dedicated to the Earl of Southampton.
3. Sonnets. Of these 154 are extant outside the plays. The majority were probably written in 1593 and 1594. They were printed surreptitiously by Thomas Thorpe in 1609.
4. *A Passionate Pilgrim* (printed, 1599). A collection containing five of Shakspere's sonnets.
5. *The Phoenix and the Turtle* (printed, 1601). A collection containing 13 four line stanzas said to be by Shakspere.
6. *A Lover's Complaint*. Printed with the sonnets, 1609.

II. COMEDIES.

1. Early Comedy. Shakspere's craftsman period. Plays marked by artifice, mistaken identity, much rime and verbal conceit.
 - a. *Love's Labor's Lost* (written, c. 1591).
 - b. *The Comedy of Errors* (written, c. 1591).
 - c. *The Two Gentlemen of Verona* (written, c. 1591).
 - d. *A Midsummer Night's Dream* (written, c. 1595).
2. The Middle Period of Comedy.
The Merchant of Venice (acted, c. 1596).
3. Shakspere's Maturity in Comedy.
 - a. A rough and boisterous type verging on farce. Not in his best style.
The Taming of the Shrew (written, c. 1596).
The Merry Wives of Windsor (acted, c. 1598).
 - b. An idyllic comedy of refined emotion.
Much Ado About Nothing (acted, 1599).
As You Like It (acted, 1599).
Twelfth Night, or What You Will (acted, 1599).
 - c. The comedy of sober thought, of irony and disillusion.
All's Well That Ends Well (written, c. 1602).
Troilus and Cressida (written, 1603).
Measure for Measure (acted, 1604).
4. The Final Period, marking the last stage of Shakspere's dramatic evolution. Romantic comedy of philosophy and reconciliation.
 - a. *Pericles, Prince of Tyre* (printed, 1608).
 - b. *Cymbeline* (acted, 1610-11).
 - c. *The Winter's Tale* (acted, 1611).
 - d. *The Tempest* (written, 1611).

OUTLINE XXVII

Shakspere's Works: Histories and Tragedies

I. HISTORIES.

1. Pseudo-Shaksperean.

Henry VI. Part I (acted, 1592). An early type of the plays of blood and bombast. Barely touched by Shakspere. Compare with *Titus and Andronicus* under Tragedies.

2. The Marlowe-Shakspere Group.

Showing the influence of Marlowe in substance, structure, and style. Marlowe was probably chiefly concerned in the first two, the third was written by Shakspere in Marlowe's manner.

a. The Second Part of *Henry the Sixth* (acted, 1592).

b. The Third Part of *Henry the Sixth* (acted, 1592).

c. *Richard III* (1593).

3. Histories of the Middle Period. Shakspere's assumption of an individual method. All save the first have an admixture of comedy (cf. comedy of this period, Outline XXVI), and the last three belong to the Falstaff group (cf. *Merry Wives of Windsor*).

a. *King John* (adapted, 1594).

b. *Richard II* (printed, 1597).

c. The First Part of *Henry the Fourth* (written, 1597).

d. The Second Part of *Henry the Fourth* (written, 1597).

e. *Henry the Fifth* (acted, 1599).

II. TRAGEDIES.

1. Pseudo-Shaksperean Tragedy: play of revenge and blood. Only partially by Shakspere.

Titus Andronicus (acted, 1594).

2. Early Tragedy. Tragedy of youthful passion. (cf. Shakspere's early poems.) *Romeo and Juliet* (written, 1591).

3. Tragedy of Maturity of Method. Separated from *Romeo and Juliet* by almost entire history group and most of the comedies. The tragedy of thought.

a. *Julius Cæsar* (acted, 1601).

b. *Hamlet* (acted, 1602).

4. The Last Phase of Tragedy. Tragedy of personal flaw or fault in character: ambition, ingratitude, lust, etc.

a. *Othello, The Moor of Venice* (acted, 1604).

b. *King Lear* (acted, 1606).

c. *Macbeth* (written, 1606).

d. *Timon of Athens* (written, c. 1607).

e. *Antony and Cleopatra* (written, 1608).

f. *Coriolanus* (written, c. 1609).

OUTLINE XXVIII

Jonson and Chapman

I. BEN JONSON.

1. Life. Ben Jonson was born in 1572. He was educated in Westminster School, was a brick-layer, soldier in the Low Countries and actor. He began writing for the stage about 1595, and was himself an actor, possibly in the pseudo-Kydean play *Jerónimo*. Killed a performer in a duel, was imprisoned and released through 'benefit of clergy.' Attacked Marston and Dekker, brother dramatists, in *Cynthia's Revels* and *The Poetaster*. Was attacked in turn in Dekker's *Satiromastix*. With Chapman and Marston offended King James by reflections on the Scottish nation in *Eastward Hoe*. Regained favor and was appointed laureate. In later life Jonson knew many vicissitudes of fortune. Died August 6, 1637. Buried in Poets' Corner, Westminster Abbey.
2. Characteristics as a Dramatist. Jonson announced in his first play, *Every Man in his Humor*, his purpose to revolutionize dramatic art. Repudiates the dramatic ideas of Shakspeare. Bases his plays upon an elaboration of eccentric character and on classical rather than romantic idea. Plays marked by great learning, satire, warfare on pretenders, and lack of action. Wrote some fifty plays, mostly masques and interludes.
3. Jonson's Works.
 - a. Comedy of Humors.
Every Man in His Humor (1598).
Every Man out of His Humor (1599).
 - b. Realistic Comedy.
Volpone (1606); *Epicane* (1609); *The Alchemist* (1610); *Bartholomew Fair* (1614).
 - c. Classical Tragedy.
Sejanus (1603); *Catiline* (1611).
 - d. Pastoral Drama: *The Sad Shepherd* (1634).
 - e. Masque: *The Masque of Queens* (1609); *The Golden Age Restored* (1615); *Oberon* (1611).

II. GEORGE CHAPMAN (1559-1634). Translator of Homer. Friend of Spenser, Jonson, and Shakspeare. Undramatic but weird and poetic.

1. Comedies.
 - a. *The Blind Beggar of Alexandria* (1598).
 - b. *All Fools* (1605).
 - c. *Monsieur D'Olive* (1605).
 - d. *Eastward Hoe* (1605). With Jonson and Marston.
 - e. *The Gentleman Usher* (1606).
2. Tragedies.
 - a. *Bussy D'Ambois* (1607).
 - b. *The Reveng of Bussy D'Ambois* (1613).
 - c. *The Conspiracy of Charles Duke of Byron* (1608).
 - d. *The Tragedy of Charles Duke of Byron* (1608).

OUTLINE XXIX

The Drama to the Closing of the Theatres

- I. JOHN WEBSTER. Life obscure. Unmatched outside of Shakspeare in pathos and tragic intensity.
 1. *The White Devil* (1608 acted).
 2. *The Duchess of Malhi* (acted, 1616).
 3. *Appius and Virginia* (acted, 1639).
- II. THOMAS MIDDLETON (1570?-1627).
 1. *The Changeling* (with Rowley) (acted, 1623).
 2. *The Spanish Gypsy* (acted, 1623).
 3. *Women beware Women* (1657).
- III. THOMAS DEKKER (1570-1639?). A prolific and realistic playwright.
 1. *The Shoemaker's Holiday* (1600).
 2. *Old Fortunatus* (1600).
 3. *Satiromastix* (1602). Directed against Jonson.
- IV. BEAUMONT AND FLETCHER.
 1. Francis Beaumont (1584-1616). Son of a judge. Studied at Oxford and for law. Friend of Jonson and member of the Mermaid Tavern group.
 2. John Fletcher (1579-1625). Son of an ecclesiastic. Educated at Cambridge. Had share with Shakspeare in *Henry VIII* and *Two Noble Kinsmen*. Died of plague. Between Beaumont and Fletcher there were composed 52 plays, a masque, and minor poems. It is now almost impossible to allocate authorship.
Plays by Beaumont and Fletcher:
 - a. *Philaster* (acted, 1608).
 - b. *The Maid's Tragedy* (acted, 1609).
 - c. *The Knight of the Burning Pestle* (acted, 1610-11).
 - d. *A King and No King* (licensed, 1611).
- V. JOHN FORD (1586-1640).
 1. *The Witch of Edmonton* (1621). With Dekker.
 2. *The Broken Heart* (1633). Last great romantic tragedy before 1642.
- VI. DOMESTIC TRAGEDY. A realistic tragedy based on contemporary crime or sensational event.
 1. Thomas Heywood: *A Woman Killed With Kindness* (acted, 1603).
 2. Anonymous: *Arden of Feversham* (1592); *A Warning for Fair Women* (1598); *A Yorkshire Tragedy* (1605).
- VII. OTHER PLAYS. Marston: *Antonio's Revenge* (1602); Chettle: *Tragedy of Hoffman* (1631); Massinger: *A New Way to Pay Old Debts* (1633).

OUTLINE XXX

The English Bible

I. TRANSLATIONS BEFORE MODERN TIMES.

1. Bede in old age translated St. John.
 2. Aldhelm made a version of the Psalter.
 3. King Alfred translated the Four Evangelists.
 4. Ælfric translated the first seven books of the Old Testament.
- All of these were paraphrases from the Vulgate, the Latin version of Scriptures made by St. Jerome at close of 4th century.

II. TRANSLATIONS OF MODERN TIMES.

1. John Wyclif (1324-1384). 'The last of the Schoolmen and first of the Reformers.'

Wyclif was assisted by:

- a. Nicholas of Hereford who translated the first part to the third book of Baruch;
- b. John Purvey, Wyclif's curate, who, in 1388, revised the translation. Many marks of Wyclif's bible remain in the translated Bible of to-day.

2. William Tyndale (1484-1536). 'He was singularly addicted to the study of the Scriptures.' (Foxe.)

- a. In 1526 issued from Germany a translation of the New Testament.
- b. In 1530 issued translation of the Pentateuch.
- c. In 1531 issued translation of Book of Jonah.

The nature of Tyndale's work is indicated by the fact that the King James' Version includes what is practically a modernization of Tyndale's New Testament.

Revisions of Tyndale's Bible occur under the names of:

- a. *Matthew's Bible*, by John Rogers (1537);
- b. *The Great Bible*, prepared by Cranmer (1539);
- c. *Richard Taverner's Bible* (based on Matthew, 1539).

3. Miles Coverdale published in 1535 the first English version of the whole Bible.

4. Other Translations.

The Geneva Bible (1557), *The Bishop's Bible* (1568), and *The Douay Bible* (1582-1610) have secondary literary value.

5. The King James Bible, undertaken in 1604 and published in 1611, an original work of great scholarship, has held its place as one of the finest products of English literature.

OUTLINE XXXI

Seventeenth Century Prose

I. SCIENTIFIC PROSE.

1. Francis Bacon (1561–1626). Son of Nicholas Bacon. His character: intellectual predominating over the moral. Anti-Aristotelian philosopher. He places observation and experiment in place of speculation. His projected reconstruction of the sciences, of the arts, and of human knowledge. Prose works:
 - a. *Essays* (1597; 1612; 1625). Shrewd, terse, politic, devoid of sentiment.
 - b. *The Advancement of Learning* (1605). Represents a summary of the world's knowledge.
 - c. *Novum Organum* (1620). Represents Bacon's scientific inductive method.
2. Thomas Browne (1605–1682). Prose marked by learning, eloquence, and rhythm.
 - a. *Religio Medici* (1642); b. *Urn Burial* (1658).
3. Robert Burton (1577–1640).
Anatomy of Melancholy (1621). Encyclopædic learning, conceits, fancy in the garb of science.

II. PROBLEMS OF GOVERNMENT AND EDUCATION. Treated in a heavy and scientific manner. Some controversial, as related to the political activities of the times.

1. Thomas Hobbes (1588–1679).
 - a. *De Corpore Politico* (1650).
 - b. *Leviathan* (1651). Defense of pure monarchy.
2. John Milton (1608–1674). (See Outline XXXIII.)
3. John Locke (1632–1704): *Essay concerning Human Understanding* (1690).

III. CHARACTER WRITING.

1. Joseph Hall (1574–1656): *Characters of Virtues and Vices* (1608).
2. Thomas Overbury (1581–1613): *Characters* (1614).
3. John Earle (1601–1665): *Microcosmographie* (1628).

IV. THEOLOGICAL WRITERS.

1. Jeremy Taylor (1613–1667).
 - a. *The Liberty of Prophesying* (1647).
 - b. *Holy Living* (1650); *Holy Dying* (1651).
2. Thomas Fuller (1608–1661).
 - a. *The Holy State* (1642).
 - b. *Worthies of England* (1662).
3. John Bunyan. (See Outline XXXVII.)

V. PASTORAL PROSE.

1. Izaak Walton (1593–1683): *The Compleat Angler* (1653).

VI. CRITICISM. John Dryden. (See Outline XXXVI.)

VII. DIARISTS.

- Samuel Pepys (1633–1703): *Diary* (1660–69; deciphered and published, 1828).
John Evelyn (1620–1706): *Diary* (1641–1706; printed, 1818).

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OUTLINE XXXII

Seventeenth Century Poetry

- I. THE METAPHYSICAL IMPULSE. John Donne (1573-1631) influenced all other poets of the century. Poetry marked by subtlety of thought, richness in scientific and philosophical conceits, fantastic expressions, and far-fetched analogies and metaphors.
- II. THE CAVALIER LYRISTS. Influenced by the lyrics of Ben Jonson, their poems marked by facility and finish, grace and melody.
 1. Thomas Carew (1598-1639).
 2. Richard Lovelace (1618-1658).
 3. Sir John Suckling (1609-1641).
- III. THE PASTORAL POETS. Expressing a sincere feeling for nature in the conventional formulas of the pastoral tradition of Spenser.
 1. William Browne (1590-1645).
 - a. *Britannia's Pastorals* (1613-16).
 - b. *Shepherd's Pipe* (1614).
 2. George Wither (1588-1667).
Fair Virtue (1622).
 3. Phineas Fletcher (1582-1650).
The Purple Island (1633).
- IV. DEVOTIONAL POETS. Marked by the aristocratic ease of the Cavalier poets, and by the conceits of the metaphysical order of poetry.
 1. The Pastoral Group.
 - a. Robert Herrick (1591-1674).
Hesperides (1648).
Noble Numbers (1648).
 - b. Andrew Marvell (1621-1678).
 2. The Religious Group.
 - a. Giles Fletcher, the younger (1588-1623).
Christ's Victory and Triumph (1610).
 - b. George Herbert (1593-1633).
 - c. Richard Crashaw (1613-1650?).
 - d. Henry Vaughan (1622-1695).
 - e. Milton (see Outline XXXIII).
- V. THE CLASSICAL REACTION.
 1. Edmund Waller (1606-1687).
 - a. *Poems* (1645, 1664).
 - b. *Divine Love* (1685).
 2. Sir John Denham (1615-1669).
Cooper's Hill (1642).
 3. Abraham Cowley (1618-1667).
The Mistress (1647).
Also writer of plays and of a biblical epic, *Davidis* (1656).
- VI. SATIRE.
 1. Samuel Butler (1612-1680). *Hudibras* (1663, 1664, 1678).
 2. Dryden (see Outline XXXVI).

OUTLINE XXXIII

Milton: Life and Works

I. LIFE OF JOHN MILTON. Born in London, December 9, 1608. After attending St. Paul's School, London, went to Christ's College, Cambridge (1625-29). Revoked his intention of taking holy orders, and gave himself up to literature. 1632-38, in studious retirement at Horton. Read classical authors and frequently visited London to take lessons in mathematics and music. 1638-39, traveled on the Continent, chiefly in Italy, where he was received as a distinguished man of letters. Upon his return to England he settled in London as a writer and private tutor. In 1643 married Mary Powell. Published numerous tracts on political, social, and religious subjects. 1649-60, Latin Secretary to the Council of State under the Commonwealth. By 1653 had become totally blind. At the Restoration (1660) was under arrest for a time. From 1660 until his death (1674) lived in literary retirement in London.

II. WORKS.

1. Early Poems.

- a. *On the Morning of Christ's Nativity* (written, 1629).
- b. *Sonnet on His being Arrived at the Age of Twenty-three* (written 1631).
- c. *Arcades* (c. 1630-3).
- d. *L'Allegro* (written, 1634).
- e. *Il Penseroso* (written, 1634).
- f. *Comus* (acted at Ludlow Castle, 1634).
- g. *Lycidas* (elegy on the death of Edward King, drowned 1637).

2. Prose.

- a. *An Apology for Smectymnuus* (1642). An argument against episcopacy, in support of those writers who, under the name 'Smectymnuus,' had replied to Bishop Hall's *Humble Remonstrance* (1641).
- b. *The Doctrine and Discipline of Divorce* (1643). A defense of divorce, written as the result of his unhappy marriage (1643) with Mary Powell.
- c. *Arcopagitica: A Speech for the Liberty of Unlicensed Printing* (1644).
- d. *Tractate on Education* (1644).
- e. *The Tenure of Kings and Magistrates* (1649). Expounds the right of a people to resist the oppression of a monarch.
- f. *Eikonoklastes* (1649). Directed against *Eikon Basilike*, a glorification of Charles I that had appeared immediately after his execution (1649).

3. Later Poems.

- a. Sonnets.
- b. *Paradise Lost* (1667, 1674). (See Outline XXXIV.)
- c. *Paradise Regained* (1671).
- d. *Samson Agonistes* (1671).

Outline of *Paradise Lost*
OUTLINE XXXIV

Milton: *Paradise Lost*

I. PUBLICATION.

Published, 1667, in 10 Books. Second edition, 1674, in 12 Books. (Bks vii and x of 1st edition divided into 2 books each.)

II. POSSIBLE SOURCES.

Andreini: *Adamo* (1613). Scriptural drama in Italian recounting many of the Scriptural occurrences recounted in *Paradise Lost*.

Vondel: *Lucifer* (1654). Tragedy in Dutch recounting the rebellion of the angels.

Grotius: *Adamus Exul* (1601), in Latin.

A large number of poems on kindred subjects were published during the 1st half of 17th century, especially in Italian.

III. GENESIS OF THE POEM.

By 1642 Milton had made several outlines for a poem, in the form of a Greek tragedy, on the subject of the Fall of Man. After having been laid aside for a term of years, the work was resumed about 1658, in the form of an epic. (Milton had become blind about 1653). The poem was substantially complete about 1663.

IV. COSMOGRAPHY.

The astronomical system represented in the poem is not our present Copernican system, but the older Ptolemaic system. According to the Ptolemaic system the earth is the fixed center of the universe, and the apparent motions of the other celestial bodies are caused by the real revolutions of successive heavens, or spheres, enclosing the central earth at different distances.

V. ARGUMENT.

Book I. Hell. The Fallen Angels.

Book II. The Consultation in Hell. Satan's Departure for the Earth.

Book III. Heaven. Satan is seen flying towards the Earth. The Consultation in Heaven.

Book IV. The Garden of Eden. The Arrival of Satan.

Book V. 'God to render man inexcusable sends Raphael to admonish him.'

Book VI. Raphael's account of the battle in Heaven. Triumph of the Messiah and Expulsion of Satan.

Book VII. Raphael's account of the Creation.

Book VIII. Raphael and Adam discuss the Cosmogony. Adam relates what he remembers since his own creation.

Book IX. The Temptation and Fall.

Book X. The Judgment of God. The Triumph of Satan. The Remorse of Adam and Eve.

Book XI. God sends Michael to expel them from Eden. He prophesies the History of Man till the Flood.

Book XII. Michael continues the History of Man to the second Advent. The Expulsion from Paradise.

OUTLINE XXXV

The Restoration Drama

I. THE FIRST RESTORATION PLAY.

Jacobean drama had come to an end in 1642. In 1656 Sir William D'Avenant (1605-1668) a Royalist and the poet laureate erected a private stage and produced thereon *The Siege of Rhodes*. In this entertainment dramatic machinery was for the first time introduced from France. In 1660 D'Avenant and Killegrew secured a patent for the first Restoration playhouse. On this stage, music, scenery and the curtain were used as on the modern stage.

II. HEROIC PLAYS. A type of play specifically defended by Dryden and practised by him from 1664-1678. It is characterized by bombast and written in rimed couplets.

1. Roger Boyle, Earl of Orrery (1621-1679).
Mustapha, the Son of Solymán the Magnificent (1665).
2. Dryden (see Outline XXXVI).
 - a. *The Indian Emperor* (1665).
 - b. *Almanzor and Almahide, or the Conquest of Granada* (1670).
3. Nathaniel Lee (1653?-1692).
Nero, Emperor of Rome (1675).
4. Thomas Otway (1652-1685).
Don Carlos (1675).

III. TRAGEDY.

1. Thomas Otway.
 - a. *The Orphan* (1680).
 - b. *Venice Preserved* (1682). 'The best tragedy since Shakspeare.'
2. Dryden.
All for Love, or The World Well Lost (1678).
3. Nicholas Rowe (1673-1718).
Jane Shore (1714); *Lady Jane Gray* (1715).

IV. THE COMEDY OF MANNERS. Prose comedies characterized by the extreme of French influence, particularly from Molière. The plays are witty, worldly and licentious. They are also keenly observant of contemporary manners, and precise in diction and structure.

1. Sir George Etherege (1634?-1691).
 - a. *The Comical Revenge* (1664).
 - b. *The Man of Mode* (1676).
2. Sir Charles Sedley (1639-1701).
The Mulberry Garden (1668).
3. William Wycherly (1640-1715).
 - a. *The Country Wife* (acted, 1673).
 - b. *The Plain Dealer* (acted, 1674).
4. William Congreve (1670-1729).
 - a. *Love for Love* (1695).
 - b. *The Way of the World* (1700).
5. Sir John Vanbrugh (1664-1726).
 - a. *The Relapse* (1697).
 - b. *The Provoked Wife* (1698).
6. George Farquhar (1678-1707).
The Beaux' Stratagem (1707).

OUTLINE XXXVI

Dryden: Life and Works

I. LIFE OF JOHN DRYDEN. Born at Aldwinkle All Saints, Northamptonshire, August 9 (?), 1631. Attended Westminster School, London. Graduated at Trinity College, Cambridge, 1654. Originally a Parliamentarian, became later a Royalist. Poet Laureate, 1670-88. Converted to Roman Catholicism, 1686. Died in London, May 1, 1700.

II. POEMS.

1. Early Occasional Poems.
 - a. *Heroic Stanzas on the Death of Cromwell* (1658).
 - b. *Astræa Redux* (1660).
 - c. *Annus Mirabilis* (1667).
2. Controversial Poems. Established the closed couplet as the standard verse-form for satiric and didactic poetry.
 - a. *Absalom and Achitophel* (1681).
 - b. *The Medal* (1682).
 - c. *MacFlecknoe* (1682).
 - d. *Religio Laici* (1682).
 - e. *The Hind and the Panther* (1687).
3. Lyrics.
 - a. *Song for St. Cecilia's Day* (1687).
 - b. *Alexander's Feast* (1697).
4. Translation.

Æneid of Virgil (1697).

III. DRAMATIC WORKS.

1. Heroic Plays.
 - a. *The Indian Emperor* (1665).
 - b. *Tyrannic Love, or the Royal Martyr* (1669).
 - c. *Alamanzor and Almahide, or the Conquest of Granada* (1670-1672).
 - d. *Aurengzebe* (1675).
2. Comedies.
 - a. *The Wild Gallant* (1662-63).
 - b. *The Rival Ladies* (1664).
 - c. *Sir Martin Mar-All* (1667).
 - d. *Marriage à la Mode* (1672).
3. Tragedies.
 - a. *All for Love* (1678).
 - b. *Don Sebastian* (1690).

IV. PROSE.

1. *Essay of Dramatic Poesy* (1668).
2. *Essay on Heroic Plays* (1672).

OUTLINE XXXVII

John Bunyan

- I. LIFE. Born Elstow, near Bedford, 1628. Son of a tinker. At seventeen drafted into the Parliamentary army. Early reading, *Plain Man's Pathway to Heaven* and *Practice of Piety*. Married, 1649. Joined Christian Fellowship, incorrectly called Baptist, 1653. Began preaching, 1655. A 'prisoner for conscience's sake' in Bedford Jail, 1660-1672. Became licensed preacher under Declaration of Indulgence. Upon withdrawal of his license, served six months in jail, 1675, during which time he wrote the first part of *Pilgrim's Progress*. Died, 1688.
- II. BUNYAN'S WORKS. Composed some sixty books.
 1. *Some Gospel Truths Opened* (1656). His first book, against the Quakers.
 2. *The Holy City, Resurrection of the Dead*, and *Grace Abounding*, all written during twelve years' incarceration. *Grace Abounding* is an autobiography.
 3. *Pilgrim's Progress* (1st part, 1678; 2d part, 1684).
 4. *The Holy War* (1682).
- III. LITERARY ANTECEDENTS OF PILGRIM'S PROGRESS.
 1. The Dream Allegory.
 - a. Langland: *Piers Plowman*. (See Outline VIII.)
 - b. Spenser: *The Faery Queen*. (See Outline XX.)
 2. The Pilgrimage Allegory.
 - a. Guillaume de Guileville (fl. c. 1360. Paris): *Le Pèlerinage de l'Homme*.
 - b. Lydgate: *The Pilgrimage of the Life of Man* (1426?). English version of the preceding.
 - c. Geiler von Kaiserberg: *Christliche Pilgerschaft zum Ewigen Vaterland* (1512).
 3. Moral Allegory.
Richard Bernard: *The Isle of Man* (1627).
 4. Moral Homily.
Arthur Dent: *The Plain Man's Pathway to Heaven* (c. 1590).
- IV. CHARACTERISTICS OF PILGRIM'S PROGRESS.
Style based on that of the Bible and Fox's *Book of Martyrs* studied in Bedford Jail. Pure and homely English. Words of two syllables. Allegory transparent in the names of the characters. Many characteristics of the novel. Human interest. Realistic treatment. Clear characterization. English atmosphere and scenery.

OUTLINE XXXVIII

Defoe and the Beginnings of Journalism

I. LIFE OF DANIEL DEFOE. Born in London, 1661(?). Received a good education in a dissenting academy at Newington Green. Although trained for the dissenting ministry, he entered mercantile business. Wrote numerous tracts on political subjects. Defended character and policies of King William (See *The Trueborn Englishman*). As a result of his pamphlet, *The Shortest Way with the Dissenters*, was imprisoned, 1703. Later took an active part in politics, and served the government several times as secret agent. Began novel-writing late in life with *Robinson Crusoe* (1719). Died, 1731.

II. WORKS OF DEFOE.

1. Pamphlets. Of the large number of occasional pamphlets the following are examples:
 - a. *The Occasional Conformity of Dissenters* (1698).
 - b. *The Shortest Way with the Dissenters* (1702).
 - c. *Reasons against the Succession of the House of Hanover* (1713).
2. Periodical Writing.
 - a. *A Review of the Affairs of France* (1704-13). Appeared at first once, later twice, and finally thrice a week. An imaginary 'Scandal Club' contributed to its pages. Written entirely by Defoe. A landmark in English periodical literature. Helped to suggest *The Tatler* and *The Spectator*. (See Outline XL.)
 - b. Other periodicals and newspapers. During the periods indicated Defoe was in some way connected with the following: *Mercurius Politicus* (1716-20); *The Whitehall Evening Post* (1718-20); *The Daily Post* (1719-25); *Applebee's Journal* (1720-26).
3. Novels.
 - a. *Robinson Crusoe* (1719-20).
 - b. *Captain Singleton* (1720).
 - c. *Moll Flanders* (1722).
 - d. *Colonel Jack* (1722).
 - e. *Jonathan Wild* (1725).

III. JOURNALISM BEFORE AND AFTER DEFOE.

1. Distribution of News.
 - a. *The Weekly News* (1622-41).
 - b. *The Intelligencer* (begun, 1663). Edited by Roger L'Estrange.
 - c. *The London Gazette* (1666 to present time).
 - d. *The Daily Courant* (begun, 1702). The first English daily paper.
2. Editorial Commentary and Criticism.
 - a. *The Tatler* (1709-11). (See Outline XL.)
 - b. *The Spectator* (1711-12, 1714). (See Outline XL.)

OUTLINE XXXIX

Jonathan Swift

I. LIFE. Born Hoey's Court, Dublin, 1667. At Kilkenny Grammar School, 1674-82. B.A., 'by special grace,' Trinity College, Dublin, 1686. Protégé of Sir William Temple, at Moor Park, 1688-99. Took orders, 1695. Laracor, 1700. Active in controversy and political intrigue. Intimate with Tory ministers, 1710-14. Edited *Examiner*, 1710-11. Disappointed of a bishopric, accepted Deanery of St. Patrick's, Dublin, 1713. Death of Queen Anne and Fall of Tory Party, 1714. From this time, resided mainly in Ireland. Last years excessively melancholy, especially after the death of 'Stella' (Esther Johnson), 1728. Became violently insane, 1741. Died 1745, leaving his fortune to found a lunatic asylum in Dublin.

II. WRITINGS.

1. Poems. Chiefly mocking and satiric in tone.
 - a. *Miscellanies* (1711).
 - b. *Cadenus and Vanessa* (written, 1713).
 - c. *On The Death of Dr. Swift* (1731).
2. Controversial Papers.
 - a. *The Battle of the Books* (1704, written, 1698).
 - b. *The Tale of a Tub* (1704, written, 1696-8).
 - c. *Contents and Dissensions in Athens and Rome* (1701).
 - d. *Sentiments of a Church of England Man* (1708).
 - e. *Argument against Abolishing Christianity* (1708).
 - f. *The Conduct of the Allies* (1711).
 - g. *The Public Spirit of the Whigs* (1714).
 - h. *Letters of M. B. Drapier* (1724).
 - i. *A Modest Proposal for Preventing the Children of Poor People from being a Burden to their Parents* (1729).
3. Prose Miscellanies.
 - a. *Meditation upon a Broomstick* (1704).
 - b. *Predictions of Isaac Bickerstaff* (1708).
 - c. *Account of Partridge's Death* (1708).
 - d. *Polite Conversation* (1738).
 - e. *Directions for Servants* (written before 1738).
4. *Journal to Stella* (written, 1710-13).
5. *Travels of Lemuel Gulliver* (1726).
6. *The History of the Four Last Years of Queen Anne* (1758).

III. SIGNIFICANCE. Swift's language is studiously plain; but a savage irony underlies his apparent directness and simplicity, and his criticism is at once penetrating and destructive. He preceded, and his writings and conversation powerfully influenced the chief wits of the Queen Anne period and after. The periodicals of Addison and Steele, Pope's satires, and later, Fielding's novels, show this influence in various ways.

OUTLINE XL

The Periodical Essay

I. FORERUNNERS.

1. Essayists: Bacon, Abraham Cowley, Dryden, Sir William Temple. (See Outline XXXI.)
2. Character Writers: Sir Thomas Overbury (1581-1613); John Earle, Bishop of Salisbury (d. 1665). (See Outline XXXI.)
3. Journalists and Pamphleteers: Sir Roger L'Estrange (1616-1704). (See Outline XXXVIII.)
4. Swift's Bickerstaff Papers. (See Outline XXXIX.) Daniel Defoe. (See Outline XXXVIII.)

II. SIR RICHARD STEELE.

1. Life. Born, Dublin, 1672. Charterhouse School. Christ Church, Oxford. Joined Life Guards, 1695, and rose to a captaincy. Began writing for the theater in 1701. Member of the 'Kit-Cat Club.' Appointed Gazetteer, 1707. Successively managed some eight periodicals, including *The Tatler*, 1709, and *The Spectator*, 1711-14. Twice married. Ejected from House of Commons, 1714. In 1715, became Supervisor of Drury Lane Theater; again elected Member of Parliament; knighted by George I. Badly in debt, retired to Wales, and there died, 1729.
2. Writings.
 - a. *The Christian Hero* (1701). A religious manual.
 - b. Plays: *The Funeral, or Grief à la Mode* (acted, 1702); *The Lying Lover* (acted, 1703); *The Tender Husband* (acted, 1705); *The Conscious Lovers* (acted, 1722).
 - c. Periodicals and Pamphlets (1709-22).

III. JOSEPH ADDISON.

1. Life. Born, Lichfield, 1672. Charterhouse School. Queen's College, Oxford. Fellow at Magdalen to 1699. Pensioned. Traveled. London. Intimate with Swift and Steele, about 1705. Contributed to *The Tatler* and *The Spectator*, 1709-14. Secretary for Ireland, 1714. *The Freeholder*, 1715. Commissioner for Trade and the Colonies, 1716. Married to Countess of Warwick. Rupture with Steele caused by political differences. Secretary of State, 1717. Retired with a pension, 1718. Died, 1719.
2. Writings.
 - a. Poems. *The Campaign* (1704) made his political fortune.
 - b. Plays: *Rosamond* (acted, 1706); *Cato* (acted, 1713); political interest gave it a long run; *The Drummer* (acted, 1715).
 - c. Periodicals and pamphlets (1694-1719).

IV. CO-OPERATIVE PERIODICALS OF ADDISON AND STEELE.

1. *The Tailor* (1709-11).
2. *The Spectator* (1711-12, and 1714), embracing The DeCoverley Papers.
3. *The Guardian* (1713).

OUTLINE XLI

Alexander Pope

I. LIFE. Born Lombard Street, London, 1688, of Catholic parents. Precocious; privately educated. Claimed to have written his *Pastorals*, 1704. Friendship and quarrel with Wycherley, 1705-10. Most productive member of the Scriblerus Club, founded by Swift to chastise poetasters and hack-writers. *Prologue to Cato*, 1713. Rupture with Addison, 1715. With proceeds of Homer translations purchased Twickenham, 1717. Pope quarreled with John Dennis, the critic; Edward Curll, the publisher; Theobald, the editor of Shakspeare; Colley Cibber, the actor. All these, with many others, figure in *The Dunciad*. His friendship with Lady Mary Wortley Montagu ended in a feud. Friendships which remained more or less intact were those with Swift, Arbuthnot, Gay, Bolingbroke, Warburton, and Martha Blount. Died, 1744.

II. POEMS.

1. Imaginative and elegiac.
 - a. *Pastorals* (1709).
 - b. *The Messiah* (1712).
 - c. *The Rape of the Lock* (1712-14).
 - d. *Windsor Forest* (1713).
 - e. *Elegy to the Memory of an Unfortunate Lady* (1717).
 - f. *Epistle from Eloisa to Abelard* (1717).
2. Didactic.
 - a. *Essay on Criticism* (1711).
 - b. *Essay on Man* (1732-34).
 - c. *Moral Essays* (1731-35).
3. Satiric.
 - a. *The Dunciad* (1728, 1729, 1742, 1743).
 - b. *Imitations of Horace* (1733-37).
 - c. *Epistle to Arbuthnot* (1735).
 - d. Contributions to the *Grub Street Journal* (1730-37).
4. Translations.
 - a. Statius' *Thebais*, Book I (1712).
 - b. *The Iliad* (1715-18).
 - c. *The Odyssey* (1725-26).
5. Adaptations.
 - a. *The Wife of Bath* (Adapted from Chaucer, 1714).
 - b. *The Satires of Dr. Donne Versified* (1735).

III. EDITORIAL WORK.

Edition of Shakspeare (1725).

IV. CORRESPONDENCE.

Pope's letters, prefaces, notes and dedications were elaborately mystifying and disingenuous. He plotted for the publication of his letters and then abused his friends and publishers for the result.

OUTLINE XLII

The Eighteenth Century Novel

I. PROSE FORERUNNERS ALLIED TO THE NOVEL.

1. Records of Fact.
 - a. Diaries. Samuel Pepys. John Evelyn.
 - b. Biography.
 - c. Chronicles of adventures.
2. Romances.
3. Realistic Fictions.
 - a. The DeCoverley Papers. (See Outline XL.)
 - b. Defoe's narratives. (See Outline XXXVIII.)
 - c. *Gulliver's Travels*. (See Outline XXXIX.)
4. Influential Narratives by Foreign Authors.
 - a. Cervantes: *Don Quixote*.
 - b. Le Sage: *Gil Blas*.

II. CHIEF NOVELISTS.

1. Samuel Richardson (1689-1761).
 - a. *Pamela, or Virtue Rewarded* (1740).
 - b. *Clarissa Harlowe* (1748).
 - c. *Sir Charles Grandison* (1753).
2. Henry Fielding (1707-54).
 - a. Plays.
Tom Thumb, the Great (1730).
Don Quixote in England (1734).
The Intriguing Chambermaid (1734).
The Historical Register (1737).
 - b. Novels.
The Adventures of Joseph Andrews (1742).
Jonathan Wild the Great (1743).
The History of Tom Jones (1749).
Amelia (1751).
3. Tobias Smollett (1721-1771).
 - a. *The Adventures of Roderick Random* (1748).
 - b. *The Adventures of Peregrine Pickle* (1751).
 - c. *The Adventures of Ferdinand, Count Fathom* (1753).
 - d. *The Adventures of Sir Launcelot Greaves* (1762).
 - e. *The Expedition of Humphrey Clinker* (1771).
4. Laurence Sterne (1713-68).
 - a. *The Life and Opinions of Tristram Shandy* (1759-67).
 - b. *Sentimental Journey through France and Italy* (1768).

III. MINOR FICTION OF THE PERIOD.

1. *David Simple* (1742), by Sarah Fielding. (Novel.)
2. *Chrysal, or the Adventures of a Guinea* (1760), by Charles Johnstone (Satiric tale.)
3. *Rasselas* (1759), by Samuel Johnson. (Didactic romance.)
4. *The Castle of Otranto* (1764), by Horace Walpole. (Gothic romance.)
5. *The Vicar of Wakefield* (1766), by Oliver Goldsmith. (Novel.)
6. *The Man of Feeling* (1771), by Henry Mackenzie. (Sentimental romance.)

OUTLINE XLIII

Johnson and Boswell

I. SAMUEL JOHNSON (1709-84).

1. Life. Born, Lichfield. Studied at Lichfield Grammar School and in his father's bookstore. Entered Pembroke College, Oxford, 1728, remaining fourteen months. Schoolmaster and hack-writer for many years. Married Mrs. Porter, who was twenty-one years his senior. With David Garrick, went to seek his fortune in London, 1737. Published his *Dictionary*, 1755. Pensioned by George III, 1762. Met Boswell, 1763. The Club formed, 1764. Intimate with the Thrales (1764-80). With Boswell toured the Hebrides, 1773.
2. Literary Activity.
 - a. Poems.

London (1738).
The Vanity of Human Wishes (1749).
Irene, a tragedy (acted, 1749).
 - b. Early hack work.

Translation of Lobo's Voyage to Abyssinia (1735).
Parliamentary Debates (1740-43).
 - c. Lexicography.

Plan of a Dictionary (1747).
Dictionary of the English Language (1755).
 - d. Periodicals.

The Rambler (1750-52).
The Idler (1759-60).
 - e. *Rasselas* (1759). A didactic romance.
 - f. Biographies, critiques, etc.

Life of Savage (1744).
Edition of Shakspeare (1759).
Lives of the Poets (1779-81).
 - g. Miscellaneous and occasional papers.

Letter to Lord Chesterfield (1755).
Detection of the Cock Lane Ghost (1763).
Taxation No Tyranny (1775).
Journey to the Western Islands (1775).
3. Conversation.

Preserved 'in an authentic and lively manner' in Boswell's *Life*.

II. JAMES BOSWELL (1740-95).

1. Life. Son of a Scotch laird of Auchinleck, Ayrshire. Educated for the law at Edinburgh and Glasgow. Called to the English bar, 1786. An assiduous admirer of great men,—Rousseau, Paoli. Attached himself to Johnson, 1763. Admitted to the Literary Club, on Johnson's motion, 1773.
2. Writings.
 - a. *Journal of a Tour to the Hebrides with Dr. Johnson* (1785).
 - b. *Life of Samuel Johnson, LL.D.* (1791).

OUTLINE XLIV

Dr. Johnson's Circle

- I. DAVID GARRICK (1717-79). Foremost actor of the time. Manager of Drury Lane Theater. Author of many clever farces, comedies, prologues and adaptations. Johnson said of his death, that it had 'eclipsed the gaiety of nations.'
- II. SIR JOSHUA REYNOLDS (1723-92). Portrait-painter of first rank. His character and judgment were highly respected. Goldsmith dedicated to him *The Deserted Village*, and Boswell the *Life of Johnson*. Johnson declared him 'the most invulnerable man he knew.' First President of the Royal Academy, 1768. Author of *Discourses* on painting.
- III. OLIVER GOLDSMITH (1728-74).
 1. Life. Born Pallas, County Longford, Ireland. Entered Trinity College, Dublin, 1744. Rejected for holy orders, tried law and then medicine. At twenty-six tramped the continent practically without funds. From about 1757, lived in London on proceeds of his writing. His Latin epitaph in Westminster Abbey, by Johnson, declares: 'There was scarcely a species of writing which he did not touch, and he touched none that he did not adorn it.'
 2. Works.
 - a. *Citizen of the World* (1760-61).
 - b. *The Traveler* (1764; begun 1757).
 - c. *The Deserted Village* (1770).
 - d. *The Vicar of Wakefield* (1766).
 - e. *The Good Natured Man* (1768).
 - f. *She Stoops to Conquer* (1773).
- IV. EDMUND BURKE (1729-97).
 1. Life. Born in Dublin. Studied at Trinity College and, later, read law at the Middle Temple, London. Editor of Dodsley's *Annual Register*, 1759. First Speech in Parliament, 1766. Purchased 'Gregories,' 1769. Visit to France, 1773. Fall of the Whigs, 1783. Impeachment of Hastings, 1786. Retirement from Parliament and death of Richard Burke, 1794.
 2. Works.

Vindication of Natural Society (1756); *Our Ideas of the Sublime and Beautiful* (1756); *Thoughts on the Present Discontents* (1770); *Speech on American Taxation* (1774); *Speech for Conciliation with the Colonies* (1775); *Reflections on the Revolution in France* (1790); *Letters on a Regicide Peace* (1796-7).
- V. EDWARD GIBBON (1737-94).
 1. Life. Born, Putney, Surrey, 1737. Westminster School, 1749. Magdalen College, Oxford, 1752. Removed and placed in the household of M. Pavilliard, a Calvinist minister at Lausanne, Switzerland, 1753. Here, he became a sound scholar. Visit to Italy and conception of *Decline and Fall*, 1764. Settled in London, 1772. Joined the Literary Club, 1774. Lausanne, 1783-93. Died in London.
 2. Works.

Essai sur l'étude de la Littérature (1761); *The History of the Decline and Fall of the Roman Empire*, Vol. I (1776); Vols. II and III (1781); Vols. IV, V, and VI (1788); *Memoirs of his Life and Writings* (1796).

OUTLINE XLV

The Beginnings of Romanticism

I. THE REACTION.

1. Subject Matter.
 - a. Nature and primitive life.
 - b. The past. The remote. The unfamiliar. Particular interest in the Middle Ages.
2. Style. Diffuseness, freedom, simplicity, archaism.
3. Verse Form.
 - a. Miltonic blank verse. Octosyllabics. Sonnet.
 - b. The Spenserian stanza.
 - c. The ballad.
 - d. Variety of rhythm and melody.
4. Temper.

Subjectivity, individualism, spontaneity, melancholy, mystery, sensibility, wonder.

II. EARLY REACTIONARIES.

1. James Thomson (1700-48). Scotch. Settled in London, 1725.
 - a. *The Seasons* (1726-30).
 - b. *The Castle of Indolence* (1748). Partly written by 1733. Best of the imitations of Spenser.
 - c. *Liberty* (1734-36).
 - d. Several tragedies, of slighter interest.
2. Edward Young (1681-1765). Lay fellow of All Souls, Oxford. Took holy orders when advanced in years, 1728. His tragedy, *Busiris*, 1719, succeeded on the stage. *The Complaint, or Night Thoughts on Life, Death and Immortality*, 1742-45.
3. Robert Blair (1699-1746). Scotch minister. *The Grave*, 1743.
4. John Dyer (1700?-1758). Welshman. *Grongar Hill*, 1726. *The Ruins of Rome*, 1740. *The Fleecce*, 1757.
5. William Shenstone (1714-64). 'The bard of the Leasowes.' *The Schoolmistress*, 1742.
6. William Collins (1721-59). Born, Chichester. Educated at Winchester and at Magdalen College, Oxford. Scholarly. Friend of Thomson and Joseph and Thomas Warton. Mental decline began, 1749. Became insane in 1754.
 - a. *Persian Eclogues* (1742).
 - b. *Odes on Several Subjects* (1746).
 - c. *Ode on the Death of Thomson* (1748).
 - d. *Ode on the Popular Superstitions of the Scottish Highlands* (1788).

OUTLINE XLVI

The Revival of the Past

- I. THOMAS GRAY (1716-1771).
 1. Life. Born Cornhill, London. Eton, 1727. Peterhouse, Cambridge, 1734-38. Continent, with Walpole, 1739-41. Stoke Poges, 1741-2. Life spent chiefly in study at Cambridge, Peterhouse, 1742-56, Pembroke Hall, 1756-71. L.L.B., 1744. Refused Laureateship, 1757. Appointed Professor of Modern History, 1768. Numerous tours including Scotland, Wales, English Lakes, and the Wye, 1762-70.
 2. Publications.
 - a. *Ode on a Distant Prospect of Eton College* (1747).
 - b. *Ode on the Spring* (1748).
 - c. *Elegy in a Country Churchyard* (1751).
 - d. *Six Poems by T. Gray* (1753).
 - e. *Pindaric Odes* (1757).
 - f. *Poems* (1768).
 - g. *Memoirs of the Life and Writings of Gray, with his Poems* (Mason; 1775).
- II. HORACE WALPOLE (1717-1797). Son of Sir Robert Walpole. Companion of Gray at Eton and Oxford and on his early travels. Made his house at Strawberry Hill, 'a little Gothic castle,' 1747. Published *The Castle of Otranto*, 1764; *The Mysterious Mother*, 1768. Earl of Oxford, 1791.
- III. RICHARD HURD (1720-1808). Fellow of Emmanuel College, Cambridge. Bishop of Lichfield and Coventry, 1774; of Worcester, 1781. *Letters on Chivalry and Romance*, 1762.
- IV. THOMAS WARTON (1728-90). Entered Trinity College, Oxford, 1744. Fellow, 1751-90. Professor of Poetry, 1757-67. Enthusiastic antiquarian and editor. Wrote and published considerable verse. *Observations on Spenser's Faery Queen*, 1754. *History of English Poetry*, 1774-81. Helped expose Chatterton forgeries, 1782. Poet-laureate, 1785-90.
- V. THOMAS PERCY (1729-1811). M.A., Christ Church, Oxford, 1753. Bishop of Dromore, 1782. Edited *Reliques of Ancient English Poetry*, 1765. (See Outline XIII.) *Northern Antiquities*, 1770.
- VI. JAMES MACPHERSON (1736-96). Scotchman. Educated at Aberdeen and Edinburgh. Published *Fragments of Ancient Poetry collected in the Highlands*, 1760; *Fingal*, 1762; *Temora*, 1763; all alleged translations from the Gaelic of Ossian.
- VII. THOMAS CHATTERTON (1752-1770). Born and lived at Bristol. First verses, 1762. First publications, 1763. Pretended to have discovered poems of Thomas Rowley among documents of St. Mary Redcliffe Church, 1765. Went to London, 1770. Poisoned himself with arsenic, 1770. Editions of 'Rowley' poems, 1777 and 1782, included *Bristowe Tragedie; Ailla, a Tragycal Enterlude; Goddæwyn, a Tragedie; Balade of Charitie; Battle of Hastings*.

OUTLINE XLVII

The Progress of Naturalism

I. WILLIAM COWPER (1731-1800).

1. Life. Born, Great Berkhamstead. Suffered from brutal treatment at private school, 1737-8. Attended Westminster School, 1741-49. Articled to a London solicitor, 1750-52. First signs of melancholia. Called to the bar, 1754. Violently insane, 1763-5. Entered Unwin family, 1765. Occupied with parochial work and devotions. Removed with Mrs. Unwin to Olney, 1767. Second attack of insanity, 1773. Began literary work, 1777-80. Friendship with Lady Austen. Ended through Mrs. Unwin's jealousy, 1784. Third attack of insanity, 1787. Never wholly recovered.
2. Publications.
 - a. Poems.

Olney Hymns (with Newton, 1779).
Table Talk (1782).
The Task (and other poems, 1785)
Translation of Homer (1791).
 - b. Letters (1824).

II. GEORGE CRABBE (1754-1832).

1. Life. Born, Aldborough, Suffolk. Largely self-educated. Studied medicine, surgery, botany. Practised surgery until 1780. Tried literary work in London. On Burke's advice went into holy orders. Held various livings, and was never again in want.
2. Poems: *The Candidate* (1780); *The Village* (1783); *The Newspaper* (1785); *The Parish Register* (1807); *The Borough* (1810); *Tales in Verse* (1812); *Tales of the Hall* (1819).

III. WILLIAM BLAKE (1757-1827).

1. Life. London. Began study of drawing, 1767. Apprenticed to James Basire, an engraver, 1771-78. First exhibited at Royal Academy, 1780. Literary period, 1783-1804. Engravings for Young's *Night Thoughts*, 1797. Residence at Felpham, 1800-03. Engravings for Hayley's *Life of Cowper*, 1803. Tried for sedition, 1804. Designs for Blair's *The Grave*, 1808. The Canterbury Pilgrims, 1817. 'Inventions' to the Book of Job, 1825. Designs to Dante, 1824-27.
2. Examples of Literary Work. (All of these, except the first, were engraved upon plates and embellished with designs by himself.)
 - a. Poems.

Poetical Sketches (1783).
Songs of Innocence (1789).
Songs of Experience (1794).
 - b. Prophetic Books: *The Book of Thel* (1789); *The Marriage of Heaven and Hell* (1790); *America, A Prophecy* (1793); *Jerusalem* (1804); *Milton* (1804).

OUTLINE XLVIII

Robert Burns

- I. LIFE. Born near Kirk Alloway, Ayrshire, 1759. Educated by his father. Youth spent in labor on various Ayrshire farms. Mount Oliphant, 1766-77. Lochlea, 1777-84. Tried flax-dressing at Irvine, 1781. His habits became convivial and lawless and his opinions unorthodox. Father died, 1784. With his brother Gilbert, managed Mossgiel farm, 1784-86. Resolved to leave Scotland for Jamaica. To defray passage published first edition of *Poems*, 1786. Success led him to remain and bring out a second edition. Edinburgh, winters of 1786-87 and 1787-88. Highland tour, summer of 1786. Realized five hundred pounds for copyright of his poems. Married Jean Armour and took farm at Ellisland, near Dumfries, 1788. Took post in the excise, 1789. Gave up farm and removed to Dumfries, 1791. Health and reputation injured by loose habits. Nearly lost position in excise because of revolutionary sympathies. Died, 1796.
- II. CHIEF PUBLICATIONS.
1. Poems, chiefly in the Scottish Dialect (Kilmarnock, 1786).
Among the poems in this edition are:
The Twa Dogs.
Scotch Drink.
The Holy Fair.
Address to the Deil.
Poor Mailie.
Hallowe'en.
The Cotter's Saturday Night.
To a Mouse.
To a Mountain Daisy.
Man was Made to Mourn.
Several of the *Epistles*.
Songs (only three or four).
 2. The Same. Second (first Edinburgh) Edition (1787).
Poems added in this edition were: *Death and Doctor Hornbook*, *The Brigs of Ayr*, *A Winter Night*, *Address to the Unco Guid*, *To a Haggis*, *John Barleycorn*, *My Nanie*, *O, Green Grow the Rashies*, *O*, etc.
 3. The Same. London (1787).
 4. A two volume edition (Edinburgh and London, 1793). Among twenty new pieces were *Tam O'Shanter* and *On Seeing a Wounded Hare*.
 5. 184 Songs in *The Scots Musical Museum* (1787-1803).
 6. *The Jolly Beggars and other suppressed poems* (Glasgow, 1799).
 7. Songs in *Select Collection of Original Scottish Airs* (1801-02).

OUTLINE XLIX

William Wordsworth

- I. LIFE. Born, Cockermouth, Cumberland, 1770. Hawkshead Grammar School. B.A. St. John's College, Cambridge, 1791. Traveled in France, 1791-92. Settled with his sister Dorothy at Racedown, Dorsetshire, 1794. Intimacy with Coleridge, 1797. Same year, removed to Alfoxden. Germany, 1798-99. Settled in the Lake Country, Dove Cottage, Townend, Grasmere, 1799. Marriage, 1802. Rydal Mount, Windermere, 1813. Distributor of stamps for Westmoreland, 1813. Pensioned, 1842. Poet Laureate, 1843. Died, 1850.
- II. CHIEF PUBLICATIONS.
1. *Descriptive Sketches* (1793).
 2. *Lyrical Ballads* (with Coleridge, 1798).
 3. *Poems* (1807).
 4. *The Excursion* (1814).
 5. Collected Edition (6 vols.), 1836.
 6. *The Prelude* (posthumous, 1850).
 7. *The Recluse* (posthumous, 1888).
- III. CLASSIFIED EXAMPLES OF WORDSWORTH'S POETRY. (The dates are those of composition.)
1. Meditative and Didactic Poems.
 - a. *Tintern Abbey* (1798).
 - b. Parts of Wordsworth's projected masterpiece.
The Prelude (1799-1805).
The Recluse (fragment, 1805).
The Excursion (1813).
 2. Pastorals.
 - a. *Michael* (1800).
 - b. *The Ruined Cottage* (1796?. Incorporated into *The Excursion*).
 3. Odes.
 - a. *Intimations of Immortality* (1803-06).
 - b. *Ode to Duty* (1805).
 4. Characteristic Lyrics.
 - a. *We are Seven* (1798).
 - b. *The Solitary Reaper* (1803).
 - c. *Yarrow Unvisited* (1803).
 - d. *I wandered lonely as a cloud* (1804).
 - e. *To a Cuckoo* (1804).
 - f. *The Primrose of the Rock* (1831).
 5. Classical Studies.
 - a. *Laodamia* (1814).
 - b. *Dion* (1814).
 6. Sonnets.
 - a. Personal and occasional.
 - b. Political and patriotic.
- IV. WORDSWORTH'S THEORY OF POETRY. Fully stated in his preface to *Lyrical Ballads* (2nd ed., 1800).

OUTLINE L

Samuel Taylor Coleridge

I. LIFE. Born, 1772, Ottery St. Mary, Devonshire. Christ's Hospital, 1782-90. Enter Jesus College, Cambridge, 1791. London, 1793. Four months with Fifteenth Light Dragoons, 1793-94. Met Southey at Oxford, 1794. Pantisocracy. Married Sara Fricker, Bristol, 1795. First volume of poems, Bristol, 1796. Lecturing. *The Watchman*. Nether Stowey and Wordsworth, 1797. Chief poetic period, 1797-1802. Germany, 1798-99. *The Morning Post*. Greta Hall, Keswick, 1800. The Kendal Black Drop, 1801. Malta, 1804-06. Opium in the ascendant, 1806-16. Found asylum with James Gillman, Highgate, 1816. Death, 1834.

II. POETRY. Classified Examples. (The dates are those of composition.)

1. Poems, supernatural or mystical.
 - a. *The Ancient Mariner* (1797).
 - b. *Christabel* (1797, 1800).
 - c. *Kubla Khan* (1797).
2. Meditative Poems.
 - a. In Blank Verse.
Religious Musings (1794).
Frost at Midnight (1798).
 - b. Confessional Pieces.
Dejection, an Ode (1802).
To William Wordsworth (1806?).
 - c. Political.
Ode to the Departing Year (1796).
France, an Ode (1798).
 - d. Sonnets (chiefly early).
3. Love Poems.
 - a. *Love* (1797-98).
 - b. *Lcwti, or the Circassian Love-Chant* (1797-98).
4. Dramas.
 - a. *The Fall of Robespierre* (with Southey, 1794).
 - b. *Wallenstein* (translated from Schiller, 1800).
 - c. *Remorse* (acted, 1813).
 - d. *Zapolya* (published, 1817).

III. PROSE. (Dates are those of publication.)

1. Journalism.
 - a. *The Watchman* (1796).
 - b. *The Friend* (1809-10).
 - c. *The Morning Post* (articles, 1799-1800).
 - d. *The Courier* (articles, 1811-12).
2. Lay Sermons. Political and Religious.
 - a. *The Statesman's Manual* (1816).
 - b. *Aids to Reflection* (1825).
3. Literary Criticism.
 - a. *Biographia Literaria* (1817).
 - b. *Shakspeare*, etc. (lectures, 1807-08, 1811-12, 1818).
4. Prose Fantasy.
The Wanderings of Cain (written, 1798)

OUTLINE LI

Scott and Romantic Fiction

I. FORERUNNERS.

1. Horace Walpole (1717-1797), *The Castle of Otranto* (1764).
2. Clara Reeve (1725-1803), *The Old English Baron* (1777).
3. Anne Radcliffe (1764-1823), *The Mysteries of Udolpho* (1794).
4. M. G. ('Monk') Lewis (1775-1818), *Ambrosius, or The Monk* (1795).

II. SIR WALTER SCOTT.

1. Life. Born, Edinburgh, 1771. Educated at the High School and College. Called to the bar, 1792. Contributed to Lewis's *Tales of Terror*, 1799. Published *Border Minstrelsy*, 1802. Sheriff of Selkirkshire, 1804. Moved to Ashestiel. Removed to Abbotsford, 1814. Period of poetical activity, 1805-13. First novel, *Waverley*, 1814. Created baronet, 1820. Failure of the Ballantynes, 1826. Death, 1832.
2. Translations, Critical and Antiquarian Works: Translation of Goethe's *Goetz von Berlichingen* (1799); *Minstrelsy of the Scottish Border* (1802); Edition of Dryden (1808); Edition of Swift (1814); *Life of Napoleon* (1827).
3. Poems: *The Lay of the Last Minstrel* (1805); *Marmion* (1808); *The Lady of the Lake* (1810); *Don Roderick* (1811); *The Bridal of Triermain* (1813); *Rokeby* (1813); *The Lord of the Isles* (1815); *Harold, the Dauntless* (1817).
4. Novels in Order of Publication, with Period of the Action.

<i>Waverley</i>	1814, period of George II.
<i>Guy Mannering</i>	1815, George II and III.
<i>The Antiquary</i>	1816, George III.
<i>The Black Dwarf</i>	1816, Anne.
<i>Old Mortality</i>	1816, Charles II and after.
<i>Rob Roy</i>	1818, George I.
<i>The Heart of Midlothian</i>	1818, George II.
<i>The Bride of Lammermoor</i>	1819, William III.
<i>A Legend of Montrose</i>	1819, Charles I.
<i>Ivanhoe</i>	1820, Richard I.
<i>The Monastery</i>	1820, Elizabeth.
<i>The Abbot</i>	1820, Elizabeth.
<i>Kenilworth</i>	1821, Elizabeth.
<i>The Pirate</i>	1822, (c) William III.
<i>The Fortunes of Nigel</i>	1822, James I.
<i>Peveril of the Peak</i>	1823, Charles II.
<i>Quentin Durward</i>	1823, Edward IV.
<i>St. Ronan's Well</i>	1824, George III.
<i>Redgauntlet</i>	1824, Early George III.
<i>The Betrothed</i>	1825, Henry II.
<i>The Talisman</i>	1825, Richard I.
<i>Woodstock</i>	1826, Commonwealth.
<i>The Two Drovers</i>	1827, Early George III.
<i>The Highland Widow</i>	1827, George II.
<i>The Surgeon's Daughter</i>	1827, George II and III.
<i>The Fair Maid of Perth</i>	1828, Henry IV.
<i>Anne of Geierstein</i>	1829, Edward IV.
<i>Count Robert of Paris</i>	1831, William Rufus.
<i>Castle Dangerous</i>	1831, Edward I.

OUTLINE LII

Lord Byron

I. LIFE. George Noel Gordon, fifth Lord Byron of Newstead, born, 1788, Holles Street, London. Succeeded to peerage when ten years of age. Inherited pride and sensitiveness were aggravated in boyhood by ill discipline on the part of his mother, and by lameness and poverty. Harrow School. Trinity College, Cambridge, 1805-08. Traveled in Spain, Greece, and the Levant, 1809-11. Married, 1815. Public indignation at his separation a year later induced him to leave England permanently. In Switzerland, met and associated with Shelley, who was also an exile. Italy, 1816-23. Venice, 1816-19. Ravenna, 1819-21, Pisa, 1821-22. Countess Teresa Guiccioli, 1819. Renewed intimacy with Shelley, 1819-22. Organized military expedition to Greece, 1823. Died of fever at Missolonghi, April 19, 1824.

II. CHIEF POEMS CLASSIFIED BY PERIODS.

1. Juvenile Period (1807-12).
 - a. *Hours of Idleness* (1807).
 - b. *English Bards and Scotch Reviewers* (1809).
 - c. *Childe Harold* (Cantos I and II, 1812).
2. Period of Metrical Romances (1813-16).
 - a. *The Giaour* (May, 1813).
 - b. *The Bride of Abydos* (Dec., 1813).
 - c. *The Corsair* (Jan., 1814).
 - d. *Lara* (Aug., 1814).
 - e. *Hebrew Melodies* (1815).
 - f. *The Siege of Corinth* (Jan., 1816).
 - g. *Parisina* (Jan., 1816).
3. Mature Romantic Period (1816-18).
 - a. *Childe Harold* (Canto III, 1816; Canto IV, 1818).
 - b. *The Prisoner of Chillon* (1816).
 - c. *The Dream* (1816).
 - d. *Stanzas to Augusta* (1816).
 - e. *Manfred* (1817).
 - f. *Lament for Tasso* (1817).
4. Satiric and Dramatic Period (1819-23).
 - a. Serio-comic narrative.
Beppo (1817); *Don Juan* (1819; 1821-23); *The Island* (1822).
 - b. Satire.
The Vision of Judgment (1821).
The Age of Bronze (1822).
 - c. Tragic drama.
Marino Faliero (1820); *Sardanapalus* (1821); *The Two Foscari* (1821); *The Deformed Transformed* (1821).
 - d. Mysteries.
Heaven and Earth (1821); *Cain* (1822).

III. PROSE.

1. Letters and Journals.
2. Controversial Papers.

OUTLINE LIII

Percy Bysshe Shelley

I. LIFE. Born, Field Place, Sussex, 1792. Eton, 1804-10. Entered University College, Oxford, April, 1810. Expelled, March, 1811. Married to Harriet Westbrook, at Edinburgh, August, same year. Met Southey. Opened correspondence with William Godwin. Brief visit to Ireland, Wales, 1812-13. Estrangement from Harriet. Separation, May, 1814. Flight to France, with Mary Godwin, July, same year. With Byron in Switzerland, 1816. Suicide of Harriet, 1816. Harriet's children removed from his authority by judgment in Chancery, 1817. Final farewell to England, 1818. Italy, 1818-22. Naples and Venice, 1818-19; Rome, 1819-20; Pisa, 1820-22. Drowned in the Bay of Lerici, July 8, 1822.

II. CLASSIFIED EXAMPLES OF SHELLEY'S POETRY. (The dates are those of composition.)

1. Early Poems (1813-17).
 - a. *Queen Mab* (1813).
 - b. *Alastor* (1815).
 - c. *The Revolt of Islam* (1817).
2. Lyrical Dramas of Philosophical Intent.
 - a. *Prometheus Unbound* (1819).
 - b. *Hellas* (1821).
3. Drama.
 - a. *The Cenci* (1819).
 - b. *Charles the First* (1822), fragment.
4. Satire.
 - a. *Peter Bell the Third* (1819).
 - b. *Swellfoot the Tyrant* (1820).
5. Lyrics. *Hymn to Intellectual Beauty* (1816); *Ode to the West Wind* (1819); *Ode to Liberty* (1820); *The Sensitive Plant* (1820); *The Cloud* (1820); *To a Skylark* (1820); *To Night* (1821); *Triumph of Life* (1822), unfinished.
6. Poems Inspired by Persons.
 - a. *Julian and Maddalo* (1818, Byron).
 - b. *Letter to Maria Gisborne* (1820).
 - c. *Epipsychidion* (1821, Emilia Viviani).
 - d. *Adonais* (1821, Keats).
 - e. *With a Guitar, to Jane* (1822, Mrs. Williams).

III. PROSE. (The dates are those of publication).

1. Romances.
 - a. *Zastrozzi* (1810).
 - b. *St. Irvyne; or the Rosicrucian* (1811).
2. Tracts.
 - a. *An Address to the Irish People* (1812).
 - b. *A Refutation of Deism* (1814).
3. Essays.
A Defense of Poesy (1840).
4. Letters (1840, 1845, 1850, etc.).

OUTLINE LIV

John Keats

- I. LIFE. Born, London, 1795, at the Swan and Hoop stables in Moorfields. Attended a good school at Enfield and became intimate with Charles Cowden Clarke, son of the master. Apprenticed to a surgeon, 1810. Studied surgery in London hospitals, 1814-17. Performed a few operations and abandoned surgery for literature. First appearance in print a sonnet in Leigh Hunt's *Examiner*, May, 1816. Through Hunt met Shelley, Haydon the painter, and later, Wordsworth. Settled, 1817, with his brothers in Hampstead. Health began to fail. Made numerous short tours. Nursed his brother Tom through last illness, autumn of 1818. Engagement to Fanny Brawne, 1819. Suffered first hemorrhage, Feb. 3, 1820. Sailed with Joseph Severn for Italy, September, 1820. Died, Rome, Feb. 23, 1821, aged 25 years, 4 months.
- II. CHIEF POEMS.
 1. *Poems by John Keats* (1817). Shelley assisted in preparing this volume for the press. Among the contents were *Imitation of Spenser* (w. 1812 or 1813); *Sleep and Poetry* (pronounced by Hunt the best poem in the volume); *On first looking into Chapman's Homer* (w. 1815; printed in Hunt's *Examiner*, Dec., 1816).
 2. *Endymion* (1818).
Written summer of 1817. Sneeringly reviewed in *Blackwood's Magazine* and *Quarterly Review*.
 3. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* (1820). Praised in *Edinburgh Review*.
Besides pieces named in the title contained:
Ode to a Nightingale.
Ode on a Grecian Urn.
Ode to Psyche.
Fancy.
Ode ('Bards of passion').
Lines on the Mermaid Tavern.
Robin Hood.
To Autumn.
Ode on Melancholy.
Hyperion.
 4. Posthumous and Fugitive Poems.
 - a. *On Seeing the Elgin Marbles* (w. 1817).
 - b. *Stanzas* ('In a drear-nighted December'; w. 1818).
 - c. *La Belle Dame Sans Merci* (w. 1819).
 - d. *Last Poem*. ('Bright Star, would I were steadfast as thou art'; w. Sept., 1820.)

OUTLINE LV

Southey and Landor

I. ROBERT SOUTHEY.

1. Life. Born, Bristol, 1774. Early given to reading and versifying. 1778-92, Westminster School. 1792-94, Balliol College, Oxford. In 1794 met Coleridge, who assisted in forming the socialistic scheme called 'pantisocracy.' 1795-96, 1800, visits to Lisbon gave impetus to much future writing. Wrote extensively for *Morning Post*. 1803, settled at Greta Hall, Keswick, where he wrote his most important works. Assisted by an annuity from his friend Wynn. 1807, government pension of 160 pounds. 1813, Poet Laureate. 1809-39, contributed extensively to *Quarterly Review*. 1820, degree D.C.L., Oxford. Southey's mind weakened some time before his death in 1843.

2. Works.

- a. Poetry.

Joan of Arc (1796).

Thalaba the Destroyer (1801).

Madoc (1805).

Curse of Kchama (1810).

Roderick, the Last of the Goths (1814).

Vision of Judgment (1821).

- b. Prose.

History of Brazil (1810-19).

Life of Nelson (1813).

Life of Wesley (1820).

History of the Peninsular War (1823-32).

The Doctor (1834-37).

Translations.

Amadis of Gaul (1803); *Palmerin of England* (1807); *Cid* (1808).

II. WALTER SAVAGE LANDOR.

1. Life. Born, 1775; son of a physician. At Rugby distinguished for bad temper. 1793, entered Trinity College, Oxford; 1794, rusticated. Wrote in retirement in Wales. 1808, joined a military expedition to Spain. 1815-35, lived in Italy. Quarrels with his wife. 1835, returned to England; 1838-57, resided at Bath; quarrels, scandal, and a law-suit. Mind weakened. 1857, returned to Italy. Died, Florence, 1864.

2. Works.

- a. Chief poems.

Gebir (1798).

Count Julian, a Tragedy (1812).

Numerous poems in Latin.

- b. Prose.

Imaginary Conversations (1824, 1828, 1829. Additional *Conversations* in 1846, 1853).

Citation and Examination of William Shakespeare (1834).

Pericles and Aspasia (1836).

Pentameron (1837).

Last Fruit off an Old Tree (1853).

OUTLINE LVI

Early Nineteenth Century Essayists

I. CHARLES LAMB.

1. Life. Born, London, 1775. 1782-89, in school at Christ's Hospital, where he formed a lasting friendship with Coleridge. Humble clerkship in South Sea House released, in 1792, for a clerkship in India House, which he held until he retired on a pension in 1825. Died, 1834.
2. Chief Writings.
 - a. *Tales from Shakespeare* (1807). Mostly by Lamb's sister, Mary. Lamb contributed tragedies.
 - b. *Specimens of the English Dramatic Poets* (1808).
 - c. *Essays of Elia* (1823).
 - d. *Last Essays of Elia* (1833).

II. WILLIAM HAZLITT.

1. Life. Born, Maidstone, 1778; son of a Unitarian minister. 1798, stimulated by meeting Coleridge. 1802, worked at painting, in Paris. 1803, began literary career with essay *Principles of Human Action*. 1812, settled in London; regular work for the press. Essays and lectures published and delivered in various places and forms during last twenty years of his life. Died 1830.
2. Chief Writings.

Principles of Human Action (1803); *Characters of Shakespeare's Plays* (1817); *Lectures on the English Poets* (1818); *Lectures on the English Comic Writers* (1819); *Lectures on the Dramatic Literature of the Reign of Elizabeth* (1821); *The Spirit of the Age* (1825); *The Plain Speaker* (1826).

III. THOMAS DE QUINCEY.

1. Life. Born, Manchester, 1785; son of a merchant. 1803, went to Oxford, where he neglected studies, and began to take opium. Lived in Lake District. Knew Wordsworth, Coleridge, and Southey. Moved to London. Contributed to periodicals: *London Magazine*, *Blackwood's*, and *Tait's Edinburgh Magazine*. 1828, moved to Edinburgh. Died, Edinburgh, 1859.
2. Chief Writings.
 - a. *Confessions of an English Opium Eater* (1821).
 - b. *Murder as One of the Fine Arts* (1827).
 - c. *Klosterheim* (1832).
 - d. *Logic of Political Economy* (1844).

IV. LEIGH HUNT.

1. Life. Born, London, 1784. Educated at Christ's Hospital. 1808, joined his brother in establishing a newspaper, *The Examiner*, and lived by literature the rest of his life. 1813-15, imprisoned for libeling the Prince Regent. In prison, he wrote his principal poem, *The Story of Rimini*. 1822-23, with Byron in Italy edited a quarterly, *The Liberal*. Contributed voluminously to periodicals. 1847, pension of 200 pounds from the Crown. Died, 1859.
2. Chief Writings. Prose: *Lord Byron and Some of his Contemporaries* (1828); *Imagination and Fancy* (1844); *Wit and Humor* (1846); *Men, Women, and Books* (1847); *A Jar of Honey from Mount Hybla* (1847); *Autobiography* (1850). Poetry: *Story of Rimini* (1816).



OUTLINE LVII

Thomas Carlyle

- I. LIFE. Born at Ecclefechan, Dumfriesshire, Scotland, 1795. Annan Academy, 1805. University of Edinburgh, 1809. Teacher at Annan, 1814. Kirkecaldy, 1816. Read law, 1819. Tutor to Charles Buller, 1822-3. *London Magazine*, 1823-4. Married to Jane Welsh, 1826. Contributed to *Edinburgh Review*, 1827-32. Craigenputtock, 1828-1834. Resided in London at Cheyne Row, Chelsea, from 1834. Manuscript of *French Revolution* destroyed by fire, 1835. Public lectures, London, 1837-1840. Traveled in Germany, 1852 and 1858. Occupied with his 'Frederick,' 1851-65. Elected Rector of Edinburgh University, 1865. Death of Jane Welsh Carlyle, 1866. Received Prussian order of merit, 1874. Refused to accept pension, 1874. Died, 1881.
- II. Works.
1. Translations.
 - a. *Wilhelm Meister* (1824).
 - b. *German Romance*, 4 vols. (1827).
 2. Literary and Biographical Essays.
 - a. *J. P. F. Richter* (*Edinburgh Review*, 1827).
 - b. *State of German Literature* (*Edinburgh Review*, 1827).
 - c. *Burns* (*Edinburgh Review*, 1828).
 - d. *Voltaire* (*Foreign Review*, 1829).
 - e. *Croker's Boswell's Johnson* (*Fraser's Magazine*, 1832).
 3. Biography.
 - a. *Life of Schiller* (*London Magazine*, 1820-24).
 - b. *Life and Letters of Oliver Cromwell* (1845).
 - c. *Life of John Sterling* (1851).
 4. History.
 - a. *The French Revolution* (1837).
 - b. *History of Friedrich II*, Vols. I & II (1858); Vol. III (1862); Vol. IV (1864); Vols. V & VI (1865).
 5. Distinctive philosophical and social prophecy.
 - a. *Signs of the Times* (*Edinburgh Review*, 1829).
 - b. *Characteristics* (*Edinburgh Review*, 1831).
 - c. *Sartor Resartus* (*Fraser's Magazine* 1833-34); American Edition (1835); English Edition (1838).
 - d. *Chartism* (1839).
 - e. *Heroes and Hero-Worship* (1841).
 - f. *Past and Present* (1843).
 - g. *Latter Day Pamphlets* (1850).

OUTLINE LVIII

Thomas Babington Macaulay

I. LIFE. Born, Rothley Temple, Leicestershire, Oct. 25, 1800; son of a merchant and philanthropist. Desire for knowledge and tenacity of memory conspicuous in infancy. At age of seven wrote a compendium of universal history and three cantos of a long poem. 1818, went to Trinity College, Cambridge; won several prizes in literature; in 1824 became a fellow. 1826, began an indifferent practice of law. 1825-45, a prolific contributor to the *Edinburgh Review*. 1830, entered Parliament. 1834-38, in India as legal adviser to the Supreme Council of India. 1839, again in Parliament; 1840, Secretary for War; 1846, Paymaster-general of the Forces. 1845-60, engaged on his *History of England*, and in contributing articles to *Encyclopædia Britannica*. 1857, raised to peerage as Baron Macaulay of Rothley. Honored by English and Continental learned Societies. Died, Dec. 28, 1859. Buried in Poets' Corner, Westminster Abbey.

II. WORKS.

1. Essays: classified examples. All the essays below were contributed to the *Edinburgh Review*.

a. English history.

Hallam (Sept., 1828).

John Hampden (Dec., 1831).

Burleigh and His Times (April, 1832).

Horace Walpole (Oct., 1833).

William Pitt, Earl of Chatham (Jan., 1834).

Lord Clive (Jan., 1840).

Warren Hastings (Oct., 1841).

b. Foreign History.

Machiavelli (Mar., 1827).

Mirabeau (July, 1832).

Von Ranke (Oct., 1840).

Frederic the Great (April, 1842).

c. Controversial.

Mill on Government (Mar., 1829).

Southey's Colloquies (Jan., 1830).

Saddler's Law of Population (July, 1830).

Gladstone on Church and State (April, 1839).

d. Literary criticism and miscellaneous.

Milton (Aug., 1825).

John Dryden (Jan., 1828).

Moore's Life of Byron (June, 1830).

John Bunyan (Dec., 1830).

Samuel Johnson (Sept., 1831).

Lord Bacon (July, 1837).

Leigh Hunt (Jan., 1841).

Life and Writings of Addison (July, 1843).

2. *History of England from the Accession of James II.* (Vols. I and II, 1848; Vols. III and IV, 1855; Vol. V, 1861.)

3. Verse.

a. *Lays of Ancient Rome* (1842).

b. *Ivry and the Armada* (1848).

OUTLINE LIX

John Henry Newman

- I. LIFE. Born 1801, in City of London. Trinity College, Oxford, 1817. Scholarship, 1818. B.A., 1820. Fellow of Oriel, 1822. Vicar of St. Mary's, 1828. University Sermons produced strong impression. Visited Italy, 1832. On his return his sermons at St. Mary's and the *Tracts for the Times* began the Oxford Movement. Movement joined by Pusey, 1835. Tract XC, 1841, stating position of the high church party on the thirty-nine articles, aroused violent opposition. Went into retirement at Littlemore, 1842. Resigned St. Mary's, 1843. After three years of prayer and fasting, joined Roman Church, 1845. Ordained priest, 1846. Rector of Dublin University, 1854-8. Controversy with Charles Kingsley, 1864. Created Cardinal, 1879. Died, 1890.
- II. PROSE WORKS.
 1. History.
 - a. *The Arians of the Fourth Century* (1833).
 - b. *The Church of the Fathers* (in the *British Magazine*, 1833-35).
 2. Fiction.
 - a. *Loss and Gain* (1848).
 - b. *Callista* (1852).
 3. Doctrine.
 - a. *Tracts for the Times* (1833-41). Twenty-nine of these, including *Tracts I* and *XC*, were by Newman.
 - b. *The Prophetical Office of the Church* (1837). Re-issued with refutations under title, *The Via Media* (1877).
 - c. *Lectures on Justification* (1838).
 - d. *On Ecclesiastical Miracles* (1842).
 - e. *The Development of Christian Doctrine* (1846).
 - f. *Grammar of Assent* (1870).
 4. Education.

The Idea of a University (1852).
 5. Controversy.
 - a. *The Present Position of Catholics* (1851).
 - b. *Apologia pro Vita Sua* (1864).
 6. Devotion. (Newman's poems and a large number of his sermons have this character.)

Prayers and Meditations (1893).
- III. POEMS.
 1. *Lyra Apostolica* (Contributed by Newman, John Keble, Hurrell Froude, Isaac Williams, and others to the *British Magazine*, 1833-36. Collected, 1836. Re-issued, 1879).
 2. Other Publications.
 - a. *Verses on Various Occasions* (1834, 1868).
 - b. *Verses on Religious Subjects* (1853).
 - c. *The Dream of Gerontius* (1866).

OUTLINE LX

Alfred Tennyson

I. LIFE. Born at Somersby Rectory, Lincolnshire, 1809. Louth Grammar School. Entered Trinity College, Cambridge, 1828. Won Newdigate prize with the poem *Timbuctoo*, 1829. Traveled with Arthur Hallam in the Pyrenees, and on the Rhine in 1832. Death of Hallam, 1833. Period of solitude and work, 1833-42. Pensioned, 1845. Succeeded Wordsworth as Poet Laureate, 1850. Married, 1850. Bought Farringford, Isle of Wight, 1853. D.C.L. Oxford, 1855. Honorary Fellow, Trinity, Camb., 1859. Began new home at Aldworth, near Haslemere, 1868. Raised to peerage, 1884. Died, 1892.

II. CHIEF PUBLICATIONS.

I. Poems.

- a. *Poems by Two Brothers* (1827).
- b. *Poems, Chiefly Lyrical* (1830). Among the contents of this volume were, *Claribel*, *Lilian*, *Isabel*, *Mariana*, *Recollections of the Arabian Nights*, *Ode to Memory*, and *The Poet*.
- c. *Poems* (1832-33). Included *The Lady of Shalott*, *Mariana in the South*, *The Miller's Daughter*, *Oenone*, *The Sisters*, *The Palace of Art*, *The May Queen*, *The Lotos Eaters*, *A Dream of Fair Women*, etc.
- d. *Poems* (2 vols., 1842). Volume I consisted of poems from the preceding collections, many of them greatly altered and improved. In the second volume first appeared *Morte d'Arthur*, *Dora*, *The Gardener's Daughter*, *The Talking Oak*, *Love and Duty*, *Ulysses*, *Locksley Hall*, *Godiva*, *The Two Voices*, *Sir Galahad*, *The Vision of Sin*, 'Break, break, break,' etc.
- e. *The Princess* (1847). Intercalary songs added to third edition (1850).
- f. *In Memoriam* (1850).
- g. *Maud and Other Poems* (1855).
- h. *Idylls of the King*. (1859, *Enid*, *Vivien*, *Elaine*, *Guinevere*); (1869, *The Coming of Arthur*, *The Holy Grail*, *Pellican and Etarre*, *The Passing of Arthur*); (1871, *The Last Tournament*); (1872, *Gareth and Lynette*); (1885, *Balin and Balan*).
- i. *Enoch Arden* (1864).
- j. *Ballads and Other Poems* (1880).
- k. *Tiresias and Other Poems* (1885).
- l. *Locksley Hall Sixty Years After* (1886).
- m. *Demeter and Other Poems* (1889).
2. Plays: *Queen Mary* (1875); *Harold* (1876); *The Cup* (1884); *The Falcon* (1884); *Becket* (1884); *The Promise of May* (1886); *The Foresters* (1892).

OUTLINE LXI

Robert Browning

I. LIFE. Born, Camberwell near London, 1812. Education, mostly private, included besides literature, 'music, singing, dancing, riding, boxing, and fencing.' Studied Greek at London University, 1829-30. In 1834, visited Russia and Italy. Attention of Wordsworth, Carlyle and other men of letters favorably attracted by *Paracelsus*, 1835. Macready produced *Strafford*, 1837, and *A Blot in the 'Scutcheon'*, 1843. Visited Italy, 1838. Married Elizabeth Barrett, 1846. Resided chiefly in Italy until her death, 1861. Chief residence, London, 1861-88. Italian visits, 1878, 1888. Died, Venice, 1889.

II. CHIEF PUBLICATIONS.

1. Early Poems: *Pauline* (1833); *Paracelsus* (1835); *Sordello* (1840).
2. Dramas (except the first and last, printed in a series entitled *Bells and Pomegranates*, 1841-40): *Strafford* (1837); *Pippa Passes* (1841); *King Victor and King Charles* (1842); *The Return of the Druses* (1843); *A Blot in the 'Scutcheon'* (1843); *Colombe's Birthday* (1844); *Luria* (1846); *A Soul's Tragedy* (1846); *In a Balcony* (1853).
3. Collections of Lyrics, Dramatic Monologues, etc.
 - a. *Dramatic Lyrics* (III of *Bells and Pomegranates*, 1842).
 - b. *Dramatic Romances and Lyrics* (VII of *Bells and Pomegranates*, 1845).
 - c. *Men and Women* (1855). Included *Pictor Ignotus*, *Fra Lippo Lippi*, *Andrea del Sarto*, *The Bishop Orders his Tomb*, *Bishop Blougram's Apology*, etc.
 - d. *Dramatis Personæ* (1864). Included *James Lee's Wife*, *Abt Vogler*, *Rabbi ben Ezra*, *Mr. Sludge the Medium*, *A Death in the Desert*, *Caliban upon Setebos*, etc.
 - e. *Pacchiarotto and Other Poems* (1876).
 - f. *Dramatic Idylls* (1879 and 1880).
 - g. *Jocoseria* (1883).
 - h. *Ferishtah's Fancies* (1884).
 - i. *Parleyings with Certain People of Importance in Their Day* (1887).
 - j. *Asolando* (1889).
4. Religious Poems: *Christmas Eve and Easter Day* (1850); *La Saisiaz* (1878).
5. Novelistic Poems and Extended Monologues.
 - a. *The Ring and the Book* (1868-69). An Italian murder case retold from twelve points of view.
 - b. *Prince Hohenstiel-Schwangau* (1871).
 - c. *Fifine at the Fair* (1872).
 - d. *Red Cotton Night Cap Country* (1873).
 - e. *The Inn Album* (1875).
6. Adaptations from the Greek.
 - a. *Balaustion's Adventure*, including a Transcript from Euripides (1871).
 - b. *Aristophanes' Apology*, including a Transcript from Euripides, Being *The Last Adventure of Balaustion* (1875).
 - c. *Agamemnon* (translation from Æschylus, 1877).

Dickens

Grant

Thackeray

OUTLINE LXII

Early Nineteenth Century Novel (exclusive of Scott)

- I. THE NOVEL, the dominant form of literature in the nineteenth century, surpasses other forms in abundance, and at least equals them in originality and significance. With the exception of Scott (Outline LI) its prevailing tone was realistic rather than romantic, and it treated contemporary events rather than those of the distant past.

II. JANE AUSTEN (1775-1817).

1. Life. Youngest of seven children. Excellently educated in youth. Lived a placid life in increasing ill-health at Bath and Southampton. She invests the commonplace details of domestic life with the charm of an easy humor.
2. Novels.
 - a. *Sense and Sensibility* (1811).
 - b. *Pride and Prejudice* (1813).
 - c. *Mansfield Park* (1814).
 - d. *Emma* (1816).
 - e. *Northanger Abbey* (written, 1798; pub., 1817).
 - f. *Persuasion* (1818).

III. CHARLES DICKENS (1812-1870).

1. Life. Early life spent in poverty. His own youthful story closely suggested in David Copperfield. Achieved success in fiction at age of 24. The most popular English novelist. The zeal of the social reformer combined with abounding humor and sentiment.
2. Novels.
 - a. *Oliver Twist* (1837-38).
 - b. *Nicholas Nickleby* (1838-39).
 - c. *Barnaby Rudge* (1841).
 - d. *Dombey and Son* (1846-48).
 - e. *David Copperfield* (1849-50).
 - f. *Bleak House* (1852-53).
 - g. *A Tale of Two Cities* (1859).

IV. WILLIAM MAKEPEACE THACKERAY (1811-1863).

1. Life. Born in India; educated at Cambridge. Studied drawing and law. For many years a random contributor to *Fraser's* and *Punch*. Reputation established upon publication of *Vanity Fair*. A keen observer and sympathetic though satirical interpreter.
2. Novels.
 - a. *Barry Lyndon* (1844).
 - b. *Vanity Fair* (1847-48).
 - c. *Pendennis* (1849-50).
 - d. *Henry Esmond* (1852).
 - e. *The Newcomes* (1854-55).

V. OTHER SIGNIFICANT NOVELISTS.

1. Edward Bulwer-Lytton: *Rienzi* (1835). *The Caxtons* (1848-9).
2. Benjamin Disraeli: *Coningsby* (1844).
3. Charlotte Brontë: *Jane Eyre* (1847).
4. Emily Brontë: *Wuthering Heights* (1847).
5. Elizabeth Gaskell: *Mary Barton* (1848); *Cranford* (1853).
6. Charles Kingsley: *Alton Locke* (1849); *Westward Ho* (1855).

OUTLINE LXIII

Later Nineteenth Century Novel

- I. THE NOVEL AT THE END OF THE CENTURY was marked by an almost complete subsidence of the romantic impulse, and by an emphasis of ethical, psychological, and social problems.
- II. GEORGE ELIOT (pen name for Mary Ann Evans).
 1. Life. Born, 1819. The inaugurator of a new movement in English Novel. Early youth reflected in *Adam Bede* and *The Mill on the Floss*. First interests were in German philosophy and theology. Assistant editor of the *Westminster Magazine*. She portrays the inner lives of thoughtful people. Died, 1880.
 2. Novels.
 - a. *Adam Bede* (1859).
 - b. *The Mill on the Floss* (1860).
 - c. *Silas Marner* (1861).
 - d. *Romola* (1863).
 - e. *Felix Holt, the Radical* (1866).
 - f. *Middlemarch* (1871-2).
 - g. *Daniel Deronda* (1876).
- III. ANTHONY TROLLOPE (1815-1882). Through life had a post in British Post-Office. Wrote about fifty novels, of which the best are the Barchester series. His art displays health, shrewdness, and extraordinary mechanical knack. Representative novels. *The Warden* (1855); *Barchester Towers* (1857); *Framley Parsonage* (1861); *The Last Chronicle of Barset* (1867).
- IV. ROBERT LOUIS STEVENSON (1850-1894). An indefatigable student of literary models, and the best representative of the free romantic method. Chief novels: *Treasure Island* (1883); *Kidnapped* (1886); *The Master of Ballantrae* (1889).
- V. GEORGE MEREDITH (1828-1909). The exponent of the comic spirit as a theory of art. Chief novels: *The Ordeal of Richard Feverel* (1859); *The Adventures of Harry Richmond* (1871); *Beauchamp's Career* (1875); *The Egoist* (1879); *Diana of the Crossways* (1885); *The Amazing Marriage* (1895).
- VI. THOMAS HARDY (born, 1840). The portrayer of Wessex peasant life. *A Pair of Blue Eyes* (1873); *Far from the Madding Crowd* (1874); *The Return of the Native* (1878); *Tess of the Durbervilles* (1891); *Jude the Obscure* (1895).
- VII. OTHER NOVELISTS are Charles Reade (1814-1884), William Wilkie Collins (1824-1889), Richard Doddridge Blackmore (1825-1900), William Dean Howells (1837-—), Henry James (1843-—), George Gissing (1857-1903). Among short story writers are Bret Harte (1839-1902) and Rudyard Kipling (1865-—).

OUTLINE LXIV

John Ruskin

- I. LIFE. Born, London, 1819, of Scotch parents. Extraordinarily precocious. Wrote poetry at seven; began publishing articles, at fifteen. Early study various and enthusiastic, but desultory. Christ Church, Oxford, 1837. Won Newdigate Prize. B.A., 1842. Traveled much in the Alps and Italy, studying nature and art. Chief residences, Herne Hill, 1823-43; Denmark Hill, 1843-72; Brantwood, 1872-1900. Married, 1848. First appearance as lecturer, Edinburgh, 1853. Took charge of drawing classes at Working Men's College, 1854-58. Inherited from his father, 1864, 157,000 pounds, practically all of which was eventually spent in gifts and social experiments. Helped found St. George's Company, 1871. Slade professor of Art at Oxford, 1870-79, and 1883-4, publishing eight volumes of lectures. Attacks of brain fever in and after 1878. After 1879, lived in retirement at Brantwood, in the English Lake Country. Died, January, 1900.
- II. WORKS.
1. Primarily Æsthetic.
 - a. *Modern Painters*, Vol. I (1843); Vol. II (1846); Vols. III and IV (1856); Vol. V (1860).
 - b. *Seven Lamps of Architecture* (1849): Sacrifice, Truth, Power, Beauty, Life, Memory, Obedience.
 - c. *Pre-Raphaelitism* (1851).
 - d. *Stones of Venice*, Vol. I (1851); Vols. II and III (1853). Vol. II, Chap. 6, *On the Nature of Gothic*, reprinted by Furnivall for the Working Men's College (1854); reprinted by William Morris (1892).
 2. Primarily Ethical.
 - a. *Notes on the Construction of Sheepfolds* (1851).
 - b. *Lectures on the Political Economy of Art* (1857).
 - c. Four essays on the first principles of Political Economy (*Cornhill Magazine*, 1860); reprinted as *Unto this Last* (1862).
 - d. Essays in Political Economy (*Fraser's Magazine*, 1862-3); reprinted as *Munera Pulveris*.
 - e. *Sesame and Lilies* (1865). Collected lectures.
 - f. *Ethics of the Dust* (1866). Collected lectures.
 - g. *Crown of Wild Olive* (1866). Collected lectures.
 - h. *Time and Tide by Weare and Tyne* (1867); twenty-five letters to newspapers.
 - i. *Fors Clavigera* (1871-78). A series of monthly letters 'to the workmen and laborers of Great Britain'; contains much autobiographic material. Chiefly a statement of Ruskin's dreams of social reorganization.
 3. Autobiographical.
 - Præterita* (begun, 1885).

OUTLINE LXV

Matthew Arnold

- I. LIFE. Eldest son of Dr. Thomas Arnold, famous headmaster of Rugby. Born, Laleham, near Staines, 1822. Rugby, 1837-41. Gained a scholarship at Balliol College, Oxford. Won Newdigate prize, 1843. Fellow of Oriel College, 1845. Private Secretary to Marquis of Lansdowne, 1847. Became Inspector of Schools, 1851, and married. Professor of Poetry at Oxford, 1857-67. Lectured in America, 1883-4 and 1886. Died at Liverpool, 1888.
- II. WORKS.
- I. Poems.
- The Strayed Reveller and Other Poems* (1849).
 - Empedocles on Etna and Other Poems* (1852).
 - Poems* (1853). Included *Sohrab and Rustum*, and *The Scholar Gipsy*.
 - Merope* (1858).
 - New Poems* (1867). Included *Thyrsis* and *A Southern Night*.
 - Poems* (1869). Collective edition, first to include *Rugby Chapel*. Re-issued with slight additions (1877; 1885).
2. Prose.
- Literary Criticism.
On Translating Homer (1861).
Essays in Criticism (First Series, 1865). Included *The Function of Criticism at the Present Time*; *The Literary Influence of Academics*; *Heine*; *Joubert*; *Marcus Aurelius*; *Pagan and Medieval Religious Sentiment*, etc.
The Study of Celtic Literature (1867).
Essays in Criticism (Second Series, 1888). Included *The Study of Poetry*; *Milton*; *Gray*; *Keats*; *Wordsworth*; *Byron*; *Shelley*; *Tolstoi*; *Amiel*.
 - Criticism of Intellectual and Social Conditions.
Schools and Universities on the Continent (1868).
Culture and Anarchy (1869).
Friendship's Garland (1871).
Mixed Essays (1879). Literary essays, in part.
Irish Essays (1882).
Discourses in America (1885).
 - Theological Criticism.
St. Paul and Protestantism (1870).
Literature and Dogma (1873).
God and the Bible (1875).
Last Essays on Church and Religion (1877).

OUTLINE LXVI

Rossetti and Morris

I. DANTE GABRIEL ROSSETTI.

1. Life. Born, London, 1828; son of a scholar and poet. Began original writing at age of six. Educated at King's College, London. Studied drawing and painting. After having done considerable literary work, joined Ford Madox Brown, Holman Hunt, Millais, and others in forming the Pre-Raphaelite school of painting. Financial aid from Ruskin. Met Edward Burne-Jones, Swinburne, and William Morris. Wrote and painted prolifically. Formed chloral habit. Died, London, 1882. Unique in obtaining equal celebrity as poet and as painter.
2. Chief publications.
 - a. *Early Italian Poets* (1861), reprinted as *Dante and his Circle* (1874). Translations of sonnets and of other short poems by Dante, Guido Cavalcanti, Cino da Pistoia, and others.
 - b. *Poems* (1870). Contains: (1) such poems as *The Blessed Damozel*, *Staff and Scrip*, *The Portrait*, *A Last Confession*; (2) numerous sonnets, many of which were later incorporated into *The House of Life* (1881).
 - c. *Ballads and Sonnets* (1881). Contains: (1) ballads,—*Rose Mary*, *The White Ship*, *The King's Tragedy*; (2) lyrics,—*Soothsay*, *Chimes*, *Parted Presence*, *Possession*; (3) sonnets.
 - d. *Hand and Soul*. Published in *The Germ*, 1850. The only imaginative work in prose that Rossetti completed.

II. WILLIAM MORRIS

1. Life. Born near London, 1834. Educated at Marlborough School and Exeter College, Oxford. Wide reading. Enthusiasm for Carlyle, Ruskin, and Kingsley. 1854–55, two visits to France. Worked at architecture and painting. With Rossetti, Burne-Jones, and others, established (1861) a firm for designing and manufacturing furniture and household decorations. 1890, founded Kelmscott Press, at Hammersmith. Wrote voluminously. 1885, became an active socialist, delivering lectures and contributing to *The Commonweal*. Died, 1896.
2. Works.
 - a. Chief original poetical works.
 - Sir Galahad, a Christmas Mystery* (1858).
 - The Defence of Guenevere, and Other Poems* (1858).
 - The Life and Death of Jason* (1867).
 - The Earthly Paradise* (1868–70).
 - Love is Enough* (1872).
 - Sigurd the Volsung and the Fall of the Niblungs* (1876).
 - b. Romances: in prose, or in prose and verse.
 - A Dream of John Ball and a King's Lesson* (1888).
 - A Tale of the House of the Wolfings* (1889).
 - The Roots of the Mountains* (1890).
 - The Story of the Glittering Plain* (1891).
 - News from Nowhere* (1891).
 - The Well at the World's End* (1896).
 - c. Translations.
 - Grettis Saga* (1869); *Völsunga Saga* (1870); *The Æneids of Virgil* (1876); *The Odyssey of Homer* (1887).

OUTLINE LXVII

Algernon Charles Swinburne

I. LIFE. Born, London, April, 1837; son of Admiral Charles Henry Swinburne. Spent five years at Eton College. 1856-60, Balliol College, Oxford. Left without a degree. At the university distinguished himself in Latin, Greek, French, and Italian; contributed to *Undergraduate Papers*; began friendships with William Morris, Dante Gabriel Rossetti, and Edward Burne-Jones. Traveled on Continent, visiting Landor in Florence. *Poems and Ballads* (1866) aroused violent adverse criticism of moralists, to whom Swinburne replied in *Notes on Poems and Reviews* (1866). Lived quietly in London, writing vigorously. Intimate with Theodore Watts-Dunton, with whom he took up residence at Putney Hill, in 1879. After thirty years of retirement and voluminous writing here, he died, April 10, 1909.

II. WORKS.

1. Chief poetical publications.

The Queen-Mother and Rosamond (1860); *Atalanta in Calydon* (1865); *Chastelard: a Tragedy* (1865); *Poems and Ballads* (1866); *Songs before Sunrise* (1871); *Bothwell: a Tragedy* (1874); *Songs of Two Nations* (1875); *Erechtheus* (1876); *Poems and Ballads. Second Series* (1878); *Studies in Song* (1880); *Songs of the Springtides* (1880); *Mary Stuart: a Tragedy* (1881); *Tristram of Lyonesse, and Other Poems* (1882); *A Century of Rondels* (1883); *Marino Faliero: a Tragedy* (1885); *Gathered Songs* (1887); *Lochrine: a Tragedy* (1887); *Poems and Ballads. Third Series* (1889); *The Sisters: a Tragedy* (1892); *Astrophel and Other Poems* (1894); *The Tale of Balen* (1896); *Rosamund, Queen of the Lombards* (1899); *A Channel Passage, and Other Poems* (1904); *The Duke of Gandia* (1908).

2. Critical Writings in Prose.

William Blake: a Critical Essay (1868); *George Chapman* (1875); *Essays and Studies* (1875); *A Study of Shakespeare* (1880); *A Study of Victor Hugo* (1886); *Miscellanies* (1886); *A Study of Ben Jonson* (1889); *The Age of Shakespeare* (1908).

III. A CLASSIFICATION OF CHARACTERISTIC POEMS.

1. Tragedies on Greek Models.

Atalanta in Calydon (1865); *Erechtheus* (1876).

2. Tragedies in the Elizabethan Manner.

The Queen-Mother (1860); *Rosamond* (1860); *Chastelard* (1865); *Bothwell* (1874); *Mary Stuart* (1881); *Marino Faliero* (1885).

3. Medieval Studies.

Masque of Queen Bersabe (1866); *A Christmas Carol* (1866); *St. Dorothy* (1866).

4. Classical and Hebrew Lyrical Themes.

Phædra (1866); *At Eleusis* (1866); *Hymn to Proserpine* (1866); *Hesperia* (1866); *Anactoria* (1866); *Aholibah* (1866).

5. Odes.

Athens: An Ode (1882); *The Armada* (1889).

6. Poems Dealing With Nature.

Thalassius (1880); *On the Cliffs* (1880); *The Garden of Cymodoce* (1880).

7. Narratives. *Tristram of Lyonesse* (1882); *Tale of Balen* (1896).

8. Poems of Passion. *Laus Veneris* (1866); *Faustine* (1866).

OUTLINE LXVIII

Late Victorian Poets

- I. GEORGE MEREDITH (1828-1909).
Poems (1851); *Modern Love* (1862); *Poems and Lyrics of Joy of Earth* (1883); *Ballads and Poems of Tragic Life* (1887); *A Reading of Earth* (1888); *Odes in Contribution to French History* (1898); *A Reading of Life* (1901); *Last Poems* (1923).
- II. THOMAS HARDY (1840-).
Wessex Poems (1898); *Poems of the Past and Present* (1901); *The Dynasts* (1904-6-8); *Time's Laughingstocks* (1910); *Late Lyrics and Earlier* (1922); *Collected Poems* (1923).
- III. (HENRY) AUSTIN DOBSON (1840-1921).
Vignettes in Rhyme (1873); *Proverbs in Porcelain* (1877); *Old World Idyls* (1883); *At the Sign of the Lyre* (1885); *Ballads of Beau Brocade* (1892).
- IV. ROBERT SEYMOUR BRIDGES (1844-). Poet laureate.
The Growth of Love (1890, 1894).
- V. WILLIAM ERNEST HENLEY (1849-1903).
A Book of Verses (1888); *The Song of the Sword* (1892); *English Lyrics* (1897); *Poems* (1898).
- VI. ROBERT LOUIS STEVENSON (1850-1894).
A Child's Garden of Verses (1885); *Underwoods* (1887); *Ballads* (1890); *Songs of Travel* (1896).
- VII. OSCAR WILDE (Fingall O'Flaherty Wills) (1856-1896).
Poems (1881); *Ballad of Reading Gaol* (1896).
- VIII. JOHN DAVIDSON (1857-1909).
In a Music Hall and other Poems (1891); *Fleet Street Eclogues* (1893); *Ballads and Poems* (1895).
- IX. WILLIAM WATSON (1858-).
The Prince's Quest (1880); *Epigrams* (1884); *Ver Tenebrosus* (1885); *Poems* (1893); *Odes and Other Poems* (1894).
- X. FRANCIS THOMPSON (1859-1907).
Poems (1894); *Songs Wing-to-Wing* (1895).
- XI. ALFRED EDWARD HOUSMAN (1859-).
A Shropshire Lad (1896); *Last Poems* (1922).
- XII. RUDYARD KIPLING (1865-).
Departmental Ditties (1886); *Barrack Room Ballads* (1892); *The Seven Seas* (1896); *The Five Nations* (1903); *Verses 1885-1918* (1919).
- XIII. WILLIAM BUTLER YEATS (1865-).
Mosada (1886); *The Wandering of Oisín, and other Poems* (1889); *Poems* (1895); *The Wind among the Reeds* (1899); *Poems 1889-1915* (1906); *Responsibilities* (1914); *The Wild Swans at Coole* (1917).

OUTLINE LXIX

Twentieth Century Poets

- I. JOHN MASEFIELD (1874-).
Salt-Water Ballads (1902); *Ballads* (1903); *Ballads and Poems* (1910); *The Everlasting Mercy* (1911); *The Widow in the Bye Street* (1912); *Dauber* (1912); *The Daffodil Fields* (1913); *Sonnets and Poems* (1916); *Lollington Downs* (1917); *Reynard the Fox* (1919); *Enslaved* (1920); *Right Royal* (1920); *The Dream* (1921); *Melloney Holtspur* (1922).
 Translations: *Esther* (1922); *Berenice* (1922).
- II. WALTER DE LA MARE (1873-).
Songs of Childhood (1902); *Poems* (1906); *The Listeners* (1912); *Peacock Pie* (1913); *Motley and other Poems* (1918); *Ding Dong Bell* (1924).
- III. RALPH HODGSON (1872-).
The Last Blackbird (1907); *Poems* (1917).
- IV. WILLIAM HENRY DAVIES (1872-).
The Soul's Destroyer (1906); *New Poems* (1907); *Nature Poems* (1908); *Songs of Joy* (1911); *Foliage* (1913); *The Birds of Paradise* (1914); *Child Lovers* (1916); *Collected Poems* (1916); *The Song of Life* (1920).
- V. EDWARD THOMAS (1878-1917).
Poems (1917); *Last Poems* (1918); *Collected Poems* (1920).
- VI. WILFRID WILSON GIBSON (1880-).
The Golden Helm (1903); *The Stonefolds* (1907); *Daily Bread* (1910); *Fires* (1912); *Thoroughfares* (1914); *Borderlands* (1914); *Battle* (1915); *Friends* (1916); *Livelihood* (1917); *Whin* (1918); *Neighbours* (1920); *Collected Verse* (1922).
- VII. ALFRED NOYES (1880-).
The Loom of Ycars (1902); *Poems* (1904); *Forty Singing Seamen* (1907); *Drake* (1908); *Collected Poems* (1910); *Collected Poems* (1920).
- VIII. LASCELLES ABERCROMBIE (1881-).
Interludes and Poems (1908-); *The Sale of St. Thomas* (1911); *Emblems of Love* (1912); *Phoenix* (1923).
- IX. JAMES ELROY FLECKER (1884-1915).
The Bridge of Fire (1908); *Thirty-Six Poems* (1910); *Forty-Two Poems* (1911); *Golden Journey to Samarcand* (1913); *Collected Poems* (1916).
- X. RUPERT BROOKE (1887-1915).
Poems (1911); *1914 and other Poems* (1915); *Collected Poems* (1918).
- XI. FRANCIS LEDGWIDGE (1891-1917).
Songs of the Fields (1914); *Songs of Peace* (1916); *Complete Poems* (1920).
- XII. ROBERT NICHOLS (1893-).
Invocation (1915); *Ardours and Endurances* (1917); *Aurelia and other Poems* (1920).
- XIII. ALDOUS HUXLEY (1894-).
The Defeat of Youth (1918); *Leda* (1920).
- XIV. Imagists: RICHARD ALDINGTON (1892-); "H.D." (MRS. RICHARD ALDINGTON), F. S. FLINT.

OUTLINE LXX

The Dramatic Renaissance

English drama came to a high productivity and to an approximation of the better standards of reason and art in the last decade of the Nineteenth Century. In this the influence of Ibsen and of the new social ideals of art was noticeable.

I. OSCAR WILDE (1854-1900).

Poet, critic, playwright; avows influence from aesthetic rather than from sociological ideals.

PLAYS: *Lady Windermere's Fan* (1892); *A Woman of no Importance* (1893); *An Ideal Husband* (1895); *The Importance of Being Earnest* (1895); *Salomé* (1896).

II. SIR ARTHUR WING PINERO (1855-).

Wrote about sixty plays. Beginning with highly expert farces, comedies and situation plays his most memorable work was done with social purpose plays.

CHIEF PLAYS: *Sweet Lavender* (1888); *The Profligate* (1889); *The Amazons* (1893); *The Second Mrs. Tanqueray* (1893); *The Notorious Mrs. Ebbsmith* (1895); *The Benefit of the Doubt* (1895); *The Princess and the Butterfly* (1897); *Trilby* (1898); *The Gay Lord Quex* (1899); *Iris* (1901); *The Thunderbolt* (1908); *Mid-Channel* (1909).

III. HENRY ARTHUR JONES (1851-).

Wrote about sixty plays under a variety of influences, from satirical comedy to social purpose.

CHIEF PLAYS: *The Silver King* (1882); *Saints and Sinners* (1884); *The Middleman* (1889); *The Dancing Girl* (1891); *The Case of Rebellious Susan* (1894); *The Triumph of the Philistines* (1895); *Michael and his Love* (1897); *The Lovers* (1897); *Mrs. Land's Defense* (1900); *Whitewashing Julia* (1903); *The Hypocrites* (1906).

IV. STEPHEN PHILLIPS (1867-1915).

Sought to re-establish the play in verse.

CHIEF PLAYS: *Paola and Francesca* (1899); *Herod* (1900); *Ulysses* (1902); *The Sin of David* (1904); *Nero* (1906); *Faust* (with J. Comyns Carr) (1908).

V. GEORGE BERNARD SHAW (1856-).

Fabian socialist, critic, playwright; proponent of the play of ideas; first playwright of the Independent Theatre.

CHIEF PLAYS: *Widower's Houses* (1892); *Arms and the Man* (1894); *Candida* (1895); *The Devil's Disciple* (1897); *The Man of Destiny* (1897); *The Philanderer* (1898); *Mrs. Warren's Profession* (1898); *You Never Can Tell* (1899); *Caesar and Cleopatra* (1899); *Captain Brassbound's Conversion* (1900); *Man and Superman* (1903); *John Bull's Other Island* (1904); *Major Barbara* (1905); *The Doctor's Dilemma* (1906); *Getting Married* (1908); *Misalliance* (1910); *Fanny's First Play* (1911); *Androcles and the Lion* (1913); *Pygmalion* (1913); *Heartbreak House* (1919); *Back to Methuselah* (1921); *Saint Joan* (1923).

OUTLINE LXXI

Contemporary British Playwrights

After the renaissance of the Nineties, dramatic activity was marked in many directions, including a great increase in play publication, the establishment of new stage societies, and the closer identification of the theatre with the interests of the time.

I. THE IRISH LITERARY THEATRE.

The establishment of this theatre by Lady Gregory, William Butler Yeats, George Moore and others was one of the most important events in the modern history of the stage.

CHIEF PLAYWRIGHTS OF THE IRISH THEATRE: WILLIAM BUTLER YEATS (1865-): *The Land of Heart's Desire* (1894); *Cathleen Ni Houlihan* (1902); *The Hour Glass* (1903); *The King's Threshold* (1903); JOHN MILLINGTON SYNGE (1871-1909): *The Shadow of the Glen* (1903); *Riders to the Sea* (1904); *The Well of the Saints* (1905); *The Playboy of the Western World* (1907); *The Tinker's Wedding* (1909); *Deirdre of the Sorrows* (1910); LADY AUGUSTA GREGORY (1859-): *Spreading the News* (1904); *The Rising of the Moon* (1907); *The Workhouse Ward* (1908); *The Travelling Man* (1910).

II. SIR JAMES M. BARRIE (1860-).

Novelist and playwright; has written about 30 plays. Work marked by sensitiveness and imagination.

CHIEF PLAYS: *The Little Minister* (1897); *Quality Street* (1902); *The Admirable Crichton* (1902); *Peter Pan* (1904); *What Every Woman Knows* (1908); *The Twelve Pound Look* (1910); *The Legend of Leonora* (1913); *Dear Brutus* (1917); *Mary Rose* (1920).

III. JOHN GALSWORTHY (1867-).

Novelist and playwright. Work marked by fine feeling for truth and by social sympathy.

CHIEF PLAYS: *The Silver Box* (1906); *Joy* (1907); *Strife* (1909); *Justice* (1910); *The Pigeon* (1912); *The Eldest Son* (1912); *The Mob* (1914); *The Little Man* (1915); *The Skin Game* (1920); *Loyalties* (1921); *Old English* (1924).

IV. HARLEY GRANVILLE BARKER (1877-).

Playwright, producer, director.

CHIEF PLAYS: *The Marrying of Ann Leete* (1902); *The Voysey Inheritance* (1905); *Waste* (1907); *The Madras House* (1910); *The Secret Life* (1923).

V. OTHER PLAYWRIGHTS AND CHIEF PLAYS.

HUBERT HENRY DAVIES (1869-1917): *The Mollusc* (1907); ST. JOHN HANKIN (1860-1909): *The Cassilis Engagement* (1907); JOHN MASEFIELD (1875-): *The Tragedy of Nan* (1907); STANLEY HOUGHTON (1881-1913): *Hindle Wakes* (1912); ELIZABETH BAKER: *Chains* (1909); W. SOMERSET MAUGHAM (1874-): *Our Betters* (1917); *The Circle* (1921); JOHN DRINKWATER (1882-): *Abraham Lincoln* (1918); ST. JOHN G. ERVINE (1883-): *John Ferguson* (1916); LORD DUNSANY (1878-): *The Gods of the Mountain* (1911); ARNOLD BENNETT AND EDWARD KNOBLOCK: *Milestones* (1912).

OUTLINE LXXII

Early Twentieth Century Fiction

While few novelists appear that can stand beside the greater writers of the past, the general standard of narrative technique of large numbers of writers is high. Of great importance is the vogue of the short story, which is, however, not carried as far in England as in America. SAMUEL BUTLER (1835-1902) a man of a wide variety of mental activities takes a leading place with his posthumous novel *The Way of All Flesh* (1903).

I. RUDYARD KIPLING (1863-).

A conservative in opinion, he is in his art of an exploring and experimental mind. Chiefly distinguished for short stories.

CHIEF WORKS: *Plain Tales from the Hills* (1888); *The Light that Failed* (1890); *Many Inventions* (1893); *The Jungle Book* (1894); *Stalky and Co.* (1899); *Kim* (1901); *Traffics and Discoveries* (1904); *Puck of Pook's Hill* (1906); *Rewards and Fairies* (1910).

II. SIR JAMES M. BARRIE (1860-).

Work distinguished by insight into sensitive character.

CHIEF WORKS OF FICTION: *Auld Licht Idylls* (1888); *A Window in Thrums* (1889); *The Little Minister* (1891); *The Little White Bird* (1892); *Sentimental Tommy* (1892); *Margaret Ogilvy* (1896); *Tommy and Grizel* (1900); *Pan in Kensington Gardens* (1906); *Peter and Wendy* (1911).

III. JOSEPH CONRAD (1856-1923).

CHIEF WORKS: *Almayer's Folly* (1895); *The Outcast of the Islands* (1896); *The Nigger of the Narcissus* (1897); *Lord Jim* (1900); *Romance* (with F. M. Hueffer) (1901); *Youth and Other Tales* (1902); *Typhoon* (1902); *Mirror of the Sea* (1906); *A Set of Six* (1908); *Under Western Eyes* (1911); *Twixt Land and Sea* (1912); *Chance* (1914); *Victory* (1915); *The Rover* (1923).

IV. GEORGE MOORE (1851-).

Irish novelist and writer of autobiographic memoirs.

NOVELS: *A Mummer's Wife* (1884); *Esther Waters* (1894); *Evelyn Innes* (1898); *The Untilled Field* (1903); *The Lake* (1905).

V. WILLIAM DE MORGAN (1839-1917).

NOVELS: *Joseph Vance* (1905); *Alice for Short* (1907); *Somehow Good* (1908); *It Never Can Happen Again* (1909); *An Affair of Dishonor* (1910); *A Likely Story* (1912); *When Ghost Meets Ghost* (1914).

VI. MAURICE HEWLETT (1861-1923).

CHIEF WORKS: *The Forest Lovers* (1898); *Little Novels of Italy* (1899); *Richard Yea-and-Nay* (1900); *The New Canterbury Tales* (1901); *The Queen's Quair* (1904).

VII. OTHER NOVELISTS AND WORKS.

MRS. HUMPHREY WARD (1851-1920): *Robert Elsmere* (1888); *The History of David Grieve* (1892); *Lady Rose's Daughter* (1903); ANTHONY HOPE (HAWKINS): *A Prisoner of Zenda* (1894); *Dolly Dialogues* (1894); EDEN PHILLPOTTS (1862-): *Lying Prophets* (1896); *Children of the Mist* (1898); SIR RIDER HAGGARD (1856-1925); *King Solomon's Mines* (1885); *She* (1887); *Allen Quartermain* (1887); SIR A. CONAN DOYLE (1859-): *A Study in Scarlet* (1887); *The Sign of the Four* (1889); *A White Company* (1890); ROBERT HICHENS (1864-): *The Garden of Allah* (1905).

OUTLINE LXXIII

The Contemporary Novel

The second and third decades of the century are characterized by a wide distribution of the creative faculty in fiction.

- I. JOHN GALSWORTHY (1867-).
Humanitarian, novelist and playwright.
CHIEF NOVELS: *Villa Rubein* (1900); *The Island Pharisees* (1904); *The Man of Property* (1906); *The Country House* (1907); *Fraternity* (1909); *The Patrician* (1911); *The Dark Flower* (1913); *The Forsyte Saga* (1922).
- II. H. G. WELLS (1866-).
Scientist, sociologist, romancer and historian.
CHIEF FICTION: *The Time Machine* (1895); *The War of the Worlds* (1898); *When the Sleeper Wakes* (1899); *In the Days of the Comet* (1900); *Love and Mr. Lewisham* (1900); *Kipps* (1905); *Tono Bungay* (1909); *The New Machiavelli* (1911); *The Passionate Friends* (1913); *The Rescarch Magnificent* (1915); *Mr. Britling Sees it Through* (1916); *Joan and Peter* (1918).
- III. ARNOLD BENNETT (1867-).
Voluminous writer of short stories, plays, essays, novels; exponent of actuality in the English midlands.
SELECTED NOVELS: *Anna of the Five Towns* (1902); *Sacred and Profane Love* (1905); *Buried Alive* (1908); *The Old Wives Tale* (1908); *Clayhanger* (1910); *Hilda Lessways* (1911); *The Pretty Lady* (1918); *Mr. Prohack* (1922); *Riccyman Steps* (1923).
- IV. MAY SINCLAIR.
Analyst of character.
SELECTED NOVELS: *The Divine Fire* (1904); *The Creators* (1910); *The Three Sisters* (1914); *The Tree of Heaven* (1917); *Mary Olivier* (1919); *The Romantic* (1920); *Mr. Waddington of Wyck* (1921); *Anne Severn and the Fieldings* (1922); *The Life and Death of Harriet Frean* (1923).
- V. OTHER NOVELISTS AND WORKS.
HUGH WALPOLE (1884-): *Fortitude* (1913); *The Duchess of Wrex* (1914); GILBERT CANNAN (1884-): *Round the Corner* (1913); *Mandel* (1916); COMPTON MACKENZIE (1883-): *Carnival* (1912); *Sinister Street* (1914); *Sylvia Scarlett* (1918); LEONARD MERRICK (1864-): *Conrade in Quest of his Youth* (1903); *The Man who Understood Women* (1908); J. D. BERESFORD: *A Candidate for Truth* (1912); W. B. MAXWELL: *In Cotton Wool* (1913); D. H. LAWRENCE (1885-): *Sons and Lovers* (1913); JAMES JOYCE (1882-): *A Portrait of an Artist as a Young Man* (1916); *Ulysses* (1922); W. L. GEORGE (1882-): *Caliban* (1920); JAMES STEPHENS: *The Crock of Gold* (1915); *Here are Ladies* (1918); W. J. LOCKE (1863-): *The Beloved Vagabond* (1906); W. SOMERSET MAUGHAM (1874-): *Of Human Bondage* (1915); ST. JOHN ERVINE (1883-): *Mrs Martin's Man* (1915); ROSE MACAULAY: *Potterism* (1920); FRANK SWINNERTON (1884-): *Nocturne* (1917); KATHERINE MANSFIELD: *The Garden Party and Other Stories* (1922).

OUTLINE LXXIV

Contemporary Criticism

I. LITERATURE AND ART.

1. EDMUND WILLIAM GOSSE (1849-): *Seventeenth Century Studies* (1883); *Conventry Patmore* (1905); *Portraits and Sketches* (1913); *Books on the Table* (1921); *Aspects and Impressions* (1922).
2. WILLIAM ARCHER (1856-1924): *Masks or Faces* (1888); *Poets of the Younger Generation* (1901); *Play-Making* (1912).
3. GEORGE BERNARD SHAW (1856-): *The Quintessence of Ibenism* (1891); *The Sanity of Art* (1895); *The Perfect Wagnerite* (1898); *Dramatic Opinions and Essays* (1907).
4. WALTER ALEXANDER RALIEGH (1861-1922): *Style* (1897); *Robert Louis Stevenson* (1910); *Romance* (1916); *Some Authors* (1923).
5. ARTHUR SYMONS (1865-): *The Symbolist Movement in Literature* (1899); *Studies in Seven Arts* (1906).
6. GEORGE WILLIAM RUSSELL ("A.E.") (1867-): *Imaginations and Reveries* (1915).
7. ARTHUR CLUTTON-BROCK (1868-1924): *Shelley* (1909); *William Morris* (1914); *Essays on Art* (1919); *Essays on Books* (1921); *The Necessity of Art* (1924).
8. EDWARD GARNETT (1868-): *Turgenev* (1917); *Friday Nights* (1922).
9. LAWRENCE BINYON (1869-): *The Popularization of Art* (1896); *English Poetry in Relation to Painting and the Other Arts* (1918); *Poetry and Modern Life* (1919).
10. GILBERT KEITH CHESTERTON (1874-): *Browning* (1903); *Charles Dickens* (1906); *George Bernard Shaw* (1909).
11. LASCELLES ABERCROMBIE (1881-): *Thomas Hardy* (1912); *The Epic* (1914).
12. JOHN DRINKWATER (1882-): *William Morris* (1912); *Swinburne* (1913); *The Lyric* (1915); *Prose Papers* (1917).
13. WALTER LIONEL GEORGE (1882-): *Dramatic Actualities* (1914); *Anatole France* (1915); *A Novelist on Novels* (1918).
14. JOHN COLLINGS SQUIRE ("Solomon Eagle") (1884-): *Steps to Parnassus* (1913); *Tricks of the Trade* (1917); *Books in General* (1918, 1920).

II. SOCIETY.

1. SAMUEL BUTLER (1835-1902): *Life and Habit* (1877); *Note-Books* (1912).
2. GOLDSWORTHY LOWES DICKINSON (1862-): *Letters from John Chinaman* (1901); *A Modern Symposium* (1908); *Justice and Liberty* (1908); *Religion and Immortality* (1911).
3. HERBERT GEORGE WELLS (1866-): *Mankind in the Making* (1903); *New Worlds for Old* (1908).
4. ARNOLD BENNETT (1867-): *The Reasonable Life* (1907); *The Human Machine* (1908); *The Plain Man and His Wife* (1913); *Our Women* (1920).
5. CHARLES EDWARD MONTAGUE (1867-): *Disenchantment* (1922); *The Right Place* (1924).
6. PHILIP HAMILTON GIBBS (1877-): *People of Destiny* (1920); *Now It Can Be Told* (1920); *More That Must Be Told* (1921).
7. JOHN MAYNARD KEYNES (1883-): *The Economic Consequences of the Peace* (1919).

OUTLINE LXXV

Miscellaneous Contemporary Prose

I. ESSAYS AND SKETCHES.

1. WILLIAM HENRY HUDSON (1841-1922): *A Shepherd's Life* (1910); *Far Away and Long Ago* (1918).
2. ALICE CHRISTINA MEYNELL (1850-1922): *Ceres' Runaway* (1909); *Essays* (1914); *Hearts of Controversy* (1917).
3. GEORGE MOORE (1853-): *Confessions of a Young Man* (1888); *Impressions and Opinions* (1891); *Avowals* (1919).
4. VIOLET PAGET ("Vernon Lee") (1856-): *Renaissance Fancies* (1895); *Limbo* (1897); *Laurus Nobilis* (1909).
5. JOSEPH CONRAD (1857-1924): *A Personal Record* (1912).
6. FRANCIS THOMPSON (1859-1907): *Essay on Shelley* (1909); *A Renegade Poet, and Other Essays* (1910).
7. ARNOLD BENNETT (1867-): *Things that Have Interested Me* (1906, 1921); *How to Live on Twenty-four Hours a Day* (1907); *Paris Nights* (1913).
8. JOHN GALSWORTHY (1867-): *A Commentary* (1908); *The Inn of Tranquillity* (1912); *A Sheaf* (1916); *Another Sheaf* (1919).
9. EDWARD VERRALL LUCAS (1868-): *The Open Road* (1890); *Over Bemerton's* (1908); *Old Lamps for New* (1911).
10. HILAIRE BELLOC (1870-): *On Everything* (1909); *First and Last* (1911).
11. MAX BEERBOHM (1872-): *More* (1899); *And Even Now* (1920).
12. GILBERT KEITH CHESTERTON (1873-): *Heretics* (1905); *Orthodoxy* (1909); *The Uses of Diversity* (1920); *Varied Types* (1921).

II. HISTORY AND BIOGRAPHY.

1. JOHN MORLEY (1838-): *Life of William Ewart Gladstone* (1908); *Recollections* (1917).
2. CUNNINGHAME GRAHAME (1852-); *Life of Hernando de Soto* (1902).
3. GILBERT KEITH CHESTERTON (1874-): *A Short History of England* (1917).
4. JOHN BUCHAN (1875-): *A History of the Great War* (1921-22).
5. PHILIP HAMILTON GIBBS (1877-): *The Battles of the Somme* (1917); *Realities of War* (1920).
6. GILES LYTTON STRACHEY (1880-): *Eminent Victorians* (1918); *Queen Victoria* (1921).

III. TRAVEL AND DESCRIPTION.

1. WILLIAM HENRY HUDSON (1841-1922): *Idle Days in Patagonia* (1893); *The Land's End* (1908); *South American Sketches* (1909).
2. CHARLES MONTAGU DOUGHTY (1843-): *Travels in Arabia Deserta* (1888).
3. CUNNINGHAME GRAHAME (1852-): *Mogreb-el-Aksa* (1895); *Aurora la Cujini* (1898).
4. VIOLET PAGET ("Vernon Lee") (1856-): *Genius Loci* (1899); *The Sentimental Traveller* (1908).
5. NORMAN DOUGLAS (1868-): *Fountains in the Sand* (1912); *Old Calabria* (1915).
6. STEPHEN GRAHAM (1884-): *A Vagabond in the Caucasus* (1911); *Undiscovered Russia* (1912); *In Quest of El Dorado* (1923).

(NAMES OF PLACES)

- Abbotsford D 2
 Aberdour C 1
 Aldborough (Aldeburgh) H 5
 Aldwinkle F 5
 Aldworth E 6
 Alfoxden C 6
 Alnwick E 2
 Anglesey (Mona) B 4
 Annan C 3
 Arundel F 7
 Ashestiel D 2
 Auchinleck B 2
 Avon (River) E 5
 Ayr B 2
 Ayr (River) B 2
- Baldeswelle (Bawdeswell) H 5
 Bamborough D 2
 Bannockburn C 1
 Barham H 6
 Bath D 6
 Bedford F 5
 Berwick D 2
 Birmingham E 5
 Blean Forest H 6
 Blee (See Blean)
 Boughton Street G 6
 Bow H 2
 Box Hill G 3
 Bradford E 4
 Brantwood C 3
 Bristol D 6
 Brummagen (See Birmingham)
 Brunanburgh C 2
 Bury St Edmunds G 5
- Cader Idris (Mt.) C 5
 Camberwell H 2
 Cambridge G 5
 Canterbury H 6
 Charlecote E 5
 Chester D 4
 Chichester F 7
 Clevedon D 6
 Clyde, Firth of B 2
 Cockermouth C 3
 Colchester G 6
 Conway (River) C 4
 Coventry E 5
 Craigenputtock C 2
- Dalkeith C 2
 Dartford G 6
 Dartmouth C 7
 Denmark Hill H 2
 Deptford H 1-F 6
 Derby E 5
 Dertemouthe (See Dartmouth)
 Doon (River) B 2
 Dover H 6
 Duddon (River) C 3
 Dumfermline (Dumferling) C 1
 Dumfries C 2
 Dunbar D 1
- Earlston D 2
 Ecclefechan C 2
 Edinburgh C 2
 Ellisland C 2
 Elstow F 5
 Elwy (River) C 4
 Erceadoun (See Earlston)
- Eton F 2
 Exeter C 7
- Farringford E 7
 Felpham F 7
 Field Place F 6
 Flodden Field D 2
 Fordidge H 6
 Fordwich (See Fordidge)
 Forth, Firth of C 1
- Glasgow B 2
 Glastonbury D 6
 Granchester G 5
 Grasmere C 3
 Great Berkhamstead F 6
 Greenwich H 1-F 6
 Grongar Hill B 6
- Hagley D 5
 Hammersmith G 2
 Hampstead G 2
 Hampton G 2
 Hampton Court G 2
 Harbledown H 6
 Harrow G 2
 Harwich H 6
 Hastings G 7
 Hatfield E 4
 Hawkshead D 3
 Herne Hill H 2
 Highgate H 2
 Horton F 2-6
 Hull (Hulle) F 4
 Humber (River) F 4
 Hunsdon G 6
 Huntingdon F 5
 Huntington C 5
- Irvine B 2
- Jarrow E 3
- Katrine (Lake) B 1
 Keswick C 3
 Kilgerran B 5
 Kilmarnock B 2
 Kirk Alloway B 2
- Laleham F 2
 Lasswade C 2
 Leasowes D 5
 Leeds E 4
 Lichfield E 5
 Lincoln F 4
 Lindisfarne E 2
 Littlemore E 6
 Liverpool D 4
 Lochlea B 2
 London F 6
 Louth F G 4
 Lynmouth C 6
- Maidstone G 6
 Maldon G 6
 Manchester D 4
 Mona (see Anglesey)
 Monmouth D 6
 Moor Park F 6
 Mossiel B 2
- Newcastle E 3
 Newstead Abbey E 4
 Norwich H 5
 Nottingham E 5
- Olney F 5
 Orwell (Orewelle) H 6
 Ospringe G 6
 Otterburn D 2
 Ottery St. Mary C 7
 Oxford (Oxenford) E 6
- Plinlimmon (Mt.) C 5
 Plymouth B 7
 Putney G 2
- Quantock Hills (Mt.) C 6
- Racedown D 7
 Richmond G 2
 Rochester G 6
 Rothley Temple E 5
 Rugby E 5
 Rydal Mount D 3
- Salisbury E 6
 Scarborough F 3
 Severn (River) D 5
 Sheffield E 4
 Shrewsbury D 5
 Sittingbourne G 6
 Snowdon (Mt.) B 4
 Solway Firth C 3
 Somersby G 4
 Southampton E 7
 Southwark F 6-H 2
 Staines F 2
 Sterling C 1
 Stoke F 2
 Stonehenge E 6
 Stour (River) D 7
 Stowey (See Nether Stowey)
 Stratford-at-Bow (See Bow)
 Stratford-on-Avon E 5
 Sussex Weald G 6
- Tavistock B 7
 Teifi (River) B 5
 Thames (River) E 6
 Tintagel B 7
 Tintern Abbey D 6
 Towy (River) B 6
 Trossachs B 1
 Tweed (River) D 2
 Twickenham G 2
 Tyne (River) D 3
- Wakefield E 4
 Ware F 6
 Wedmore D 6
 Whitby F 3
 Wilton E 6
 Wimborne E 7
 Winchester E 6
 Windermere D 3
 Windermere (Lake) D 3
 Windsor F 2
 Worcester D 5
 Wye (River) D 5
- Yarrow (River) C 2
 York E 4

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